Graduate and Undergraduate
Art Education Program
of the
Art Education Department
Massachusetts College of Art

November 1981

Institutional Report

Graduate and Undergraduate Art Education Teacher Preparation Programs

The Art Education Department
Massachusetts College of Art

November, 1981

TABLE OF CONTENTS

(Continued on Page 2)

(Continued on Page 3)

Form A

Overview Sheet

Undergraduate Programs

Program	Certificate Level	Enrollment Soph	Jrs.	Srs.	1st Yr. Grad	2nd Yr.Grad
Art Education	K-9			11		
Art Education	5-12	No selection required	Making level selection	2		
		24	25	13		
				9 additional on prior certification		

Identify the first graduating class completing the program(s) as described in this report.

1982

Graduate Programs

Program	Certification Level	Enrollment full-time	part-time	1st Yr. Grad.	2nd Yr. Gr
Art Education	K-9	1	2		
Art Education	5-12	1	1		
		2	3		

Identify the first graduating class completing the program(s) as described in this report

1982

In addition the Art Education Department offers a N.B. SPECIALIZATION masters in Art Education program that includes 44 students, for already certified teachers.

Introduction to the Massachusetts College of Art

Brief Introduction To Massachusetts College of Art

Massachusetts College of Art was founded in the 1870's as industry and culture were burgeoning in New England. When America was haunted by its fears about its cultural inferiority, the Massachusetts Legislature established a publicy supported colleg to foster artistic skills in its citizenry. The Massachusetts College of Art was thus founded to provide (1) Designers for American Industry, (2) Teachers who would educate citizens in art from earliest childhood through adulthood so that they could be aesthetically able to design or obtain beautiful objects.

That early mission continues today in the college, which now has expanded its programs into six departments; in addition to Design and Art Education, we now also have Critical Studies (which includes Art History), Two Dimensional, Three Dimensional and Media Departments. All departments offer BFA degrees. All but one of the departments also offers Masters Degrees.

Massachusetts College of Art has limited its size to preserve a scale of interaction that permits familiarity. The College is split into two facilities, The Longwood Building, and The Overland Building. Despite the division resulting from the geographical split, faculty, administrators and students' cooperate on college committees, special programs and all-college events.

In the past year the Massachusetts College of Art Board of Trustees were appointed. This new structure has stimulated much college activity. The Board promises to launch new opportunities in the development of the college.

Introduction to The Art Education Department

The mission of the Art Education Department is inherent in the original mission of the College as a whole. "Massachusetts Normal Art School", as it was known in the 1870's, was conceived as a teacher-training institution. The Legislature recognized that if Massachusett's were to be in the forefront of America for its Artists, Designers, and Consumers of art, Art Education must be provided to citizens of all ages. Massachusetts Normal Art School was mandated to provide teachers of art.

We continue to believe that if children and adults are encouraged to use visual, graphic skills, they and the Commonwealth would benefit. The Art Education Department defines its mission as providing teachers for all populations, from pre-school, through geriatrics, from home bound, to institutionalized as well as School-based programming. The Art Education Department has a history of support and interaction with numerous school systems and social agencies.

Our Magnet Art Program collaboration with Boston English High School, though it has origins in the late 19th century, continues through mutual commitment to providing stimulating art education environments today. The Art Education Departments vitality comes from our on-going commitments to field-based settings, and our conception of teaching as grounded both in theory/research and practice.

Part II. a. Summary of changes based upon 1976 Visiting Team Report

Student Teaching was expanded to the full semester, 15-16 weeks. This permitted more time in each site.

Community Practicum - formerly a one-month intensive field experience, was enhanced by being expanded to a full semester. This accomodated students' needs for more flexible scheduling. The students found this new arrangement provided more planning time.

Problems with the physical plant remain largely beyond our control. We have improved the spaces that are in our control. We have increased storage in our classrooms. We have started a departmental slide collection, that provides a unique resource for our classes.

It was necessary to organize an Art Education Slide Collection, because informally one already existed - without a plan or space.

Our primary media resource remains the MassArt library which houses an excellent art history slide collection, as well as films.

An additional space improvement that was in our control was the corridor exhibition cases. Now, for the first time, we can exhibition sculptural work that can be illuminated and secured.

The Visual Learning Resource Center is open parts of every day and some evenings. This permits use by day and evenings, undergraduate and graduate students. Mass Art generally lacks informal meeting and study space. Again, our department provides this for our students.

Since space has been so limited at Mass Art, we have made the most of the space we already have.

Part II. b. Summary of Changes Resulting From New Regulations

The formulation fo the new Certification Law coincided with the refinement of several years of art education curriculum review and revision. We had certain philosophical and pragmatic goals which we were determined to achieve in our new curriculum. These were supported, and required, by the new certification law. Thus, the law served to chrystalize our own professional work.

Philosophically, we wanted our students to know children more deeply. The single level certification enhances the likelihood that this will be accomplished. At the same time, we hoped to stress the developmental continuum of learning, by placing any single stage within the context of larger cycles of growth. We also wanted our students to understand children's behavior in and out of schools, in community settings, in museums, in hospitals, so that they would understand the opportunities and contraints of different educational settings. This too is encouraged by the new teacher certification law.

Our pragmatic goals were to assure our students valid, manageable real world experience that could be coordinated with course work. The pre-practicum demanded by the law, again, enhances our goals.

Specifically, we have introduced new courses and revised content in others, to assure our students the scope and content that we and the law demanded.

New courses include: Introduction to Art Education - This course (now required), provides a framework for considering social class, institutional, and inter-individual differences, including racial, ethnic, abilities and disabilities that clarify the responsibilities and opportunities inherent in the field of teaching.

Art and Human Development. This course now embraces infancy through adulthood, examining the psychological development of person, particularly how art promotes and gives evidence of growth at each stage of development. Observation - includes pre-practicum.

Methods Theory

Isolates issues of lesson, planning in preparation for more extensive pre-practicum in subsequent course.(includes pre-practicum.)

Methods Lab

Students assume responsibility for planning and teaching in Community Youth Art Programs taught to highly motivated students.

Student Teaching

Now at only one level, with substantial time spent within different age levels within the single level.

The philosophy of our department has been, even before the implementation of the Law, almost identical with it. Therefore, many of the courses and experiences we already had in place, conformed to the new regulations.

Institutional Standards

Part III. 7.03 (2) Institutional Programs and Institutional Standards

(a) Accreditation - The institution must be authorized by the Commonwealth to confer a bachelor's or higher earned degree and accredited by the New England Association of Schools and Colleges or by the appropriate national accrediting association.

The Massachusetts College of Art was last reviewed in 1978 by both the New England Association of Schools and Colleges and the National Association of Schools of Art. The resulting status of the review was re-accreditation of the Institution's programs. The College is accredited to offer the following degrees: Bachelor of Fine Arts, Master of Science in Art Education and Master of Fine Arts.

(a) Identify accreditation agency, date of latest accreditation review and the resulting status of this review.

The Art Education Certification Program has been approved under the Interstate Certification Compact, a legally based teacher certification reciprocity agreement among a majority of the states and the District of Columbia. The date of the last program approval was 1976.

(b) Coordination and Administration-Responsibility for coordination of teacher education programs must be bested in one administrative office or unit. Though specialized programs may be offered through the appropriate departments or graduate schools, rather than through the department or school of education, the institution must identify all such programs and show how they are coordinated.

Administration and coordination of all programs must be clearly and publicly defined so that faculty, students, and cooperating school personnel know who is responsible for each component of each program.

The responsibility for coordination of teacher education programs is vested in the chairperson of the department of Art Education. This person oversees the graduate and undergraduate teacher education programs. This person also plans for in-service continuing education courses for professional educators seeking more specialized training.

The chairperson of the Art Education department meets weekly with chairs of all the other departments. All department chairs report directly to the Vice President of Academic Affairs, and as appropriate to the undergraduate and graduate deans. The college-wide Academic programs are thus coordinated through the Office of Academic Affairs.

The chairperson of the Art Education department meets regularly with the department faculty and with the departmental curriculum committee, which includes graduate and undergraduate students.

Interdepartmental programs, such as Museum Education, are designed through interaction of the respective department heads and appropriate faculty.

Since all the college's departments provide courses for the teacher education department, the Art Education chairperson is responsible for maintaining open communication with all programs at the college.

III.(c) Evaluation and Development

Program evaluation is required including evaluation procedures which involve all constituencies (administration, graduates, faculty, students, cooperating schools.) Evaluation must be directly related to program planning and development.

Information on the careers of graduates of preparatory programs must be supplied.

The Art Education Department at Massachusetts College of Art offers three programs in art education: Program I, a major in art education with a breadth of electives in fine arts, media, and crafts; Program II, a dual major in art education and fine arts with a concentration in one studio area; and Program III, a dual major in art education and critical studies with emphasis upon Museum Education and humanities. These three programs and all particular courses have the approval of the College Curriculum Committee and of the College Council. (Specific courses and curriculum patterns can be seen in the example of each program in the appendix.

The entire Art Education faculty is responsible for recommendations, execution and monitoring of the curriculum. Evaluation and new curricular ideas are shared through bi-weekly meetings of the entire Art Education faculty. In addition, the chairperson of the Art Education Department meets regularly with the other department chairpeople and is aware of new curriculum emphases throughout the College. The Art Education Department also has a Curriculum Review Committee composed of faculty and students and having the responsibility of evaluating the present curriculum and making recommendations for study and change. The program design has been in a healthy state of growth and development over recent years. Faculty have actively shaped and revised existing programs.

In 1972-73, three members of the Art Education faculty undertook a curriculum review with the assistance of three students. This review process permitted participants to reconsider content and emphasis of the entire teacher education program. A list or recommendations and concerns of the committee and by students was included in the committee's report. These recommendations became the basis for further growth and program development in the Art Education Division.

Particular emphasis was placed on the Art Education's faculty presenting a wide view of the profession, with faculty articulating their own, perhaps divergent, educational rationales. Another goal stated in that document was "to explore wide professional applications" of art education. This demands the analysis of the relevant skills and their application to a variety of educational settings. These emphases have been restated in later assessments of the department's directions.

In the fall of 1973, evaluation of the Graduate Program in Art Education was undertaken. Because of the interrelation of the graduate and undergraduate, the evaluation report of this program influenced the shaping of the whole department in positive ways.

In 1978 we were visited by the ICC team and accredited. The departmental curriculum committee again undertook review of our entire program -- undergraduate and graduate -- in the academic year 1979-80

in the light of the new State Certification Law. We took this opportunity to assess the strengths and weaknesses of our entire program. The faculty of the Art Education department discussed the implications of the new state law and subsequently revised our curriculum sequence, strengthening certain areas and revising where necessary to incorporate new standards. The new program was put into practice as a pilot program in 1980-81 and re-evaluated in the spring of that academic year. We evaluated the new sequence and made further recommendations based on our experiences.

Evaluation of specific course content according to new standards yielded many fruitful changes. One example has been the dropping of Methods and Materials, an overloaded 6 credit course, and its replacement in the new sequence by three separate 3 credit courses: Materials and Processes, Methods Theory, and Methods Lab. The content of each is now clearer and its relation to specific standards more observable.

Our evaluation criteria for student teaching has undergone two revisions within the last ten years. In 1974-75, the faculty revised our evaluation from for student teaching. The process begain in our departmental faculty meetings, and was followed by small groups which met and drafted models. After these groups reported back to the whole faculty, it refined our awareness of our department's aims and goals. Our program objectives became our student evaluation criteria.

Our performance-based evaluation form was, then, a statement of our program's objectives, thus the pattern of courses and experiences are designed to produce the competencies as stated on the evaluation form. This form has been in use for the past six years and its format -- using observable competencies -- has given us a headstart in adapting our program and our evaluation criteria to the new standards.

In spring 1981, our evaluation form for student teaching was again revised, based on the experience of the past six years. The 1975 format has been simplified and made more flexible. It now includes reference to

new standards among the competencies. We also have devised a new student teaching observation form which corresponds with the categories on the evaluation form. (See appendix for the forms.)

We have gone over each course syllabus prior to student teaching and seem which courses correspond to which performance goals on the evaluation form. This will enable us to evaluate our courses in the terms set by the new state law.

Program Changes

As a result of the recent, 1979-81, evaluation, we have developed a new major sequence of 42 credits in Art Education. Program I, a straight art education major with certification, has been in effect for a year.

The department has also revised Programs II and III in spring 1981, inaugurating dual concentrations in art education and a studio without certification in 4 years and with certification in 5 years. This has been approved by the college curriculum committee and will be put into effect in year 1981.

An intersecting major leading to a degree in museum education has been developed by the Art Education department and the Critical Studies department. This has been approved spring 1981 and is now in effect. It grants a degree in 4 years without certification and in 5 years with certification.

The department has also revised its fifth year certification license program and now offers a 33 credit sequence in art education leading to a certification on one level. It is designed for a select group of students with bachelor level degrees and the requisite number of credits in art (36).

Students applying to the certification license program who also want to pursue a specialization interest in the Masters of Science in Art Education program may also do so. This new program of 51 credits (15 undergraduate prerequisites and 36 graduate credits) is designed for

students entering the field and wishing to pursue graduate level studies. The design of the MSAE with Certification was designed in 1979-80 by the graduate faculty in the art education department. Graduate students were involved in the process from the beginning.

Our Lab Classes are also being revised. As of fall 1981, we will bring into the college students from grade 5 through high school to Saturday classes. They will be taught by master teachers and assisted by MCA students in the teacher training programs. The change in organization of these lab classes is the result of feedback from students, faculty, parents and public school teachers.

Ongoing Evaluation and Development

Our department's bi-monthly faculty meetings are another vehicle for furthering awareness of and critiques of our program within the department. All faculty are invited to propose agenda items. The chairperson here reports to the faculty on issues raised to department heads by the President and Vice President for Academic Affairs, and by the Deans of Undergraduate and Graduate programs. The faculty members are active in national and local educational professional associations and thereby assure dialogue between our program and the profession as a whole. In a National Art Education Association Newsletter of several years ago, we received recognition in respect to our program's student chapter. (See enclosed.)

We have an active student association -- The Art Education Students Association, which plans workshops, sponsors visiting lecturers, plans and implements a departmental exhibit and gives constant feedback to the faculty on the strengths and weaknesses of our program. The association acts as a liaison between faculty and students.

Interaction With Outside Institutions, People and Organizations

The Art Education programs and course content have benefited from interaction with public schools, teachers, organizations and agencies outside the College, and the following outline lists specific ways in which cooperation and participation of representatives from these areas have had opportunities to directly or indirectly influence curriculum

and standards.

The Art Education Department has enlisted the cooperation and participation of the public schools by:

1. inviting public school Art Directors to speak to Art Education faculty in reference to goals of the College curriculum and to give information as to the goals of their public school art programs and on the desired teacher qualifications they seek.

2. inviting public school art directors and teachers to be guest lecturers in the Curriculum Supervision and Methods and Materials courses and also to be guest lecturers at the weekly Friday seminar sponsored by the student chapter of the National Art Education Association.

3. having two public school Art Directors teach art education courses in the Master of Science in Art Education program through the Program of Continuing Education.

4. inviting cooperating teachers from the public schools to Massachusetts College of Art to offer suggestions and evaluation on student preparation for and performance in student teaching.

5. having Art Education faculty visit public schools on a regular basis for purposes of maintaining cooperation with public schools and cooperating teachers in accepting and working with student teachers.

6. having public school teachers serving as Master Teachers in Lab Classes.

The Art Education Department has enlisted the cooperation and participation of college teachers in fields related to the area of public school specialization by:

1. inviting an education specialist to visit the Art Education Department to make an evaluation of the quality of the art education

programs at the undergraduate level. This report, The Heart of the Matter is What Learners Do, A Critique of the Art Education Department, 1971, by Dr. Lynden J. Summers of Syracuse University is available in the Visual Learning Resource Center. A similar report on the graduate program by Dr. Frances Heussenstamm is also available in the Visual Learning Resource Center.

2. inviting outside college professors to be guest lecturers for scheduled courses,

3. inviting outside college professors to be guest speakers for the weekly Friday seminar sponsored by the student chapter of the National Art Education Association.

4. outside college professors serve as Thesis advisors for graduate students.

The Art Education Department has enlisted the cooperation and participation of the State department of Education by:

1. referring to all State Department directives and by satisfying all State department requirements for certification of teachers of art.

2. having faculty members of the Art Education Department serve on committees which have made recommendations to the State Department of Education for teacher certification requirements, and by having one faculty member serve on a State Curriculum Committee.

The Art Education Department has enlisted the cooperation and participation of professional associations by:

1. referring to standards for art programs published by professional and accreditating organizations.

2. maintaining membership in and conference attendance to National Art Education Association, College Art Association, Educational Arts Association, Massachusetts Art Education Association, and New England Art

Education Association.

3. participating in the planning of and presentation of programs at Arts and Humanities Conferences, Art Therapy Conferences, Gifted and Talented Conferences, Very Special Arts Festival, Conferences, etc. Faculty and students of the art Education Department participate d in National Art Education Association conferences in Miami, St. Louis, San Francisco, Atlanta and Chicago over the recent years. The New England Regional Art Education conference in October, 1975, and forthcoming October 1981, also are well represented by our faculty and students.

The Art Education Department has enlisted the cooperation and participation of appropriate committees and commissions by:

1. faculty faithfully serving on college committees responsible for admissions, curriculum, scholastic standards, library, student services, minority affairs, etc.

2. faculty serving on committees and commissions outside the college, i.e., the Hunter Commission, Governor's Task Force on Art in Education, Task Force on Teacher Education and Laboratory Schools, Council of Graduate Deans, Task Force on Continuing Education, Editorial Board Studies in Art Education, State College Collaborative, TOFAT, and COMTEC.

The Art Education Department has enlisted the cooperation and participation of teacher education students by:

1. inviting student input and suggestions through the Art Education Curriculum Review Committee.

2. encouraging student participation and leadership in the local Student Chapter of the National Art Education Association,

3. accepting students as equal voting participants along with

faculty and administrators on the All College Council, the College Curriculum Committee, and on all official committees of the College Council as provided for under shared governance by the Agreement for Governance between the faculty chapter of the Federation of Teachers and the Board of Trustees.

Follow up on the adequacy of student preparation for public school teachers is done locally on an informal basis through Art Education faculty members working with many Massachusetts College of Art graduates as cooperating teachers of our students teachers. Thus, actual visits to, close work with, and observation of graduates permit a first-hand evaluation of many of our former students. Many Massachusetts College of Art alumni are in positions of leadership in the public schools, filling such positions as Supervisors, Directors of Art, and Coordinators of Art for entire school systems.

Students completing the undergraduate program have been admitted to Master's programs at such institutions as Pennsylvannia State University, University of Massachusetts, Columbia University, Pratt Institute, and the Rhode Island School of Design.

Several students completing the Master of Science in Art Education at Massachusetts College of Art have entered doctoral programs.

Evaluations of Students

Students are constantly evaluated as they progress through the courses that make up the program. Each instructor has developed his own evaluation procedure for his course and this is applied to each student before he is awarded a mark.

At three points during the art education major sequence students are "screened" by faculty teaching them. Conferences among faculty at each level identify problem students. Recommendations are made to the chairperson and to the Student's Advisors. A formal evaluation takes place during student teaching. This evaluation is based on an extensive number of competencies and is administered several times during the course of the student teaching experience. The revised Student Teaching Evaluation

Form (see above) is the instrument for recording this.

For the purpose of academic advising, each student in the Art Education Department is assigned a faculty advisor. Check off sheets and record forms (See Packet) of conferences are compiled, and when necessary, the student is referred to the College Registrar for clarification of such items as evaluation of transfer credits and college requirements. The Cooperation and assistance from the Registrar has been very helpful and of top quality.

The Certification for graduating seniors is recommended by the Art Education Department to the State Department of Edcuation. It is worthy of note that the curriculum and requirements for graduation are in excess of certification requirements.

Instruction is evaluated through various methods throughout the academic year. The prerequisite first step is the clear statement of expectations of the program in the Bulletin. The objectives and requirements of each course are also stated explicitly at the start of each course.

At mid-semester the Registrar's Office requests notification of students whose work is not meeting course objectives and reqquirements. At this point, the department meets to discuss individual students' problems and thereby raises questions about the method of the instruction itself. When necessary, Student Services personnel (Minority Affairs, Director, Head of Tutorial Services), may join the department meeting.

At the end of each semester, a similar meeting occurs. It is here that problems are summarized and strengths in the courses defined. At this point, faculty in other departments who teach sections of Art Education students, i.e., psychology and philosophy, are asked to join department meetings. Their view of instruction, and of particular students, assists in attaining an over-all evaluation of departmental work.

Naturally, the continued evaluation of students is a check on our program and serves as feedback for the further development of our curriculum.

III. (d) Faculty Qualifications and Responsibilities

Faculty Members in teacher preparatory programs must be qualified and competent in the fields in which they are teaching ,and the staffing pattern in the program ensure continuity. Those involved in supervision and/or advising shall have demonstrated competence in these roles. Faculty loads shall be reasonable and equitable, particularly in the areas of advising and supervision.

The Art Education Faculty is composed of members with particular strengths and enough divergent skills and interests to assure a rich array of experiences and alternatives for the students. All of the faculty members fulfill requirements, qualifications and experience for their positions as set forth by the Massachusetts State Colleges. All Art Education faculty have had prior teaching experience in public or private schools. Some of the faculty have an on-going experience or relationship with public school art programs, particularly with the Magnet Art Program at Boston Englig h High School.

Faculty members of the Art Education Department have high degrees of competence and experience within the areas of their individual responsibilities. The faculty's broad educational backgrounds provide varied learning experiences for the students. Individual faculty interests and professional activities in such areas as: curriculum development, lecturing, research, studio art making , collaborative projects with public schools, dramatic presentations, participation in professional conferences, and writing make for lively and highly competent faculty. Individual interests make for competency within particular, differentiated curriculum areas.

The faculty evaluation procedures as set forth in the Agreement between the Massachusetts State College Association and the Board of Trustees makes for an extensive faculty evaluation and guarantees qualified competence; weaknesses would soon be detected and corrected. Faculty members are evaluated on: teaching effectiveness, academic advising, evidence of continuing scholarship, service to the College, service to the community, and on professional development. These

evaluations are made by department chairpeople, peer faculty, students, the Academic Vice President, and by committees on promotion and tenure when applicable. A study of individual Art Education faculty Curriculum Vitae will provide detailed information as to qualifications and competency in the fields the faculty members teach.

The staffing pattern in the Art Education Department is one made up of full and part-time faculty. The size of the Art Education Department faculty, recently curtailed, still assures continuity in staffing. Service in the department varies from twenty-three down to three years experience, with an average well above 10 years service in the department. Also the fact that faculty work closely together, meet regularly, and build upon each other's strengths promotes sincere, competent, and professional collaboration and continuity. Continued use over the years of particular student teaching centers also has contributed to continuity. Many cooperating teachers are graduates of the Art Education Department or take advantage of the College's Program of Continuing Education or of the Masters Degree Program in Art Education.

In college supervision of student teaching, experience is again a prominent factor. Student teaching supervision may be part of any faculty member's work assignment. The strength of the student teaching supervision is the extent and frequency of observation visitations, which are usually in length of at least two class presentations and occur approximately every two to three weeks. Conferences are then held with the student teacher, the cooperating teacher and the College Supervisor. Student teaching evaluation forms also assure complete consideration and evaluation of student teaching and College supervision effectiveness. Additional conferences with student teachers are frequently held at the college, in most cases on a regular weekly basis. Massachusetts College of Art also has been fortunate in having an on-going professional relationship with many public school art programs.

The student advising program is very effective in the Art Education Department. Each student is assigned to a faculty advisor. The Association Agreement requires that faculty meet with their student

advisees at least twice each semester for the purpose of academic advising, advising on particular courses, or to assist in registration. The faculty of the Art Education Department serves as the department curriculum committee, therefore the faculty is well in touch with the art education program, its goals, and sequences of courses. The faculty are familiar also with other departmental course offerings in the College and often make specific recommendations for selection of electives courses. Personal goal advising and self-selection evaluation is encouraged also by individual faculty members. The department chairperson also provides personal advising hours for student with and outside of Art Education, who may be attracted to the profession. One of the purposes of the Introduction to Art Education course is to provide for some self-selection on the part of the student. The faculty member teaching the course aids to students in their process of career selection with and outside of the fields of art education.

Faculty work load is determined by the Association Agreement and includes class teaching, office hours, student advising, and committee assignments. Faculty work load is equitable for all faculty members. Scheduling is recommended by the department chairperson after consultation with the faculty member. Student teacher assignments may be made up to a ratio of two students for one contact hour of assignment. The College of Art has been fortunate enough to make student teacher assignments on a basis of one student teacher for one contact hour, but this ratio on occasion may be changed to four student teachers for three contact hours of assignment. Even so, this ratio will be better than that at many colleges. Student teaching supervision is one of the strongest aspects of the College of Art's Art Education program.

III. (e) Instructional Resources

Programs must be supported with whatever instructional resources (including books, curricular materials, audio-visual materials and equipment, specialized equipment, and facilities) are needed to meet program standards. The resources must be readily available to faculty and students.

Identify here the instructional resources common to all programs presented for review. Resources unique to a particular program (eg. science and language laboratories, reading clinic) should be identified in the appropriate program section.

I. Books

The College library is located on the third and fourth floors of the Longwood Building. The library is the principal repositorty for educational materials at the College. Included in the collection are books, magazines, slides, films, pictures, filmstrips, film loops, tape cassettes, records, and video tapes. The library's collections,including periodicals, circulate with the only exception being rare items.

The collections are on open shelves for easy accessibility. The magazines are shelved by title in the stacks with the current journals located in the reference room.

The library's reference collection is well chosen with up to date coverage in both Education and the Arts. The College maintains all of the indexes to the ERIC collection.

The library is open Monday through Thursday from 8:00 a.m. to 9:30 p.m. and on Friday from 8:00 a.m. to 5:00 p.m., making a total of 63 hours a week.

The library is staffed by two professional librarians and three library assistants on a full time basis. The college workstudy program provides students for shelving and other tasks and is adequate for our needs. Simmons College library school students have also been hired to provide further services. The professional librarians enjoy the rights and privileges of faculty status. The librarians have tenure. By serving on Faculty committees, the professional librarians participate in making of college policy. The librarians work tweleve months a year with one month off for vacation. Librarians have been encouraged to participate in professional organizations and have been quite active due to the College's liberal policy in the area of professional development.

With the help of the Art Education Department faculty the college library is a well-chosen one and supports the Art Education programs very well. Students are encouraged to take part in the selection of materials also.

The Library Committee is made up of four faculty members and four students with the Head Librarian serving as a representative of the Administration. The committee has been very helpful in giving advice to the librarians and has been very supportive of the college library.

The facilities for the library are adequate for the College's needs. They are well-lighted, the seating areas are attractive. The working areas for the librarians are small but attractive. In order to utilize what space we have, a media center was designed by the Audio-Visual Librarian and provides for a record player, color T.V. set, a cassette player, a film loop viewer, a filmstrip and cassette viewer and microfiche and microfilm readers.

While the College library has the major objective of supporting the curriculum areas of the College as it strives to stimulate the educational objectives of the college programs, significant support is given to the general fields of knowledge commonly called the liberal arts.

In addition to the extensive resources of the college library, the college participates in an inter-college library consortium. This affords our students and faculty the opportunity of utilizing other specialized collections which can directly support special interest work within the Art Education Department. The ten libraries currently participating in the Fenway Consortium are:

Museum of Fine Arts
Boston State College
Emmanuel College
Hebrew College
Simmons College
Wentworth Library
Mass. College of Pharmacy
Suffolk College
Wheelock College
Emerson College

Most are within easy walking distance from the college.

Finally, students and faculty may gain access to virtually any library within the Greater Boston area by receiving a written pass from the librarian at Mass. College of Art.

II. Curriculum Materials

The College library maintains a collection of curriculum guides in Art Education. These guides are a part of the reference collection. We have over two hundred guides from around the United States. These are useful for the students in familiarizing themselves with diverse courses of study in art.

The library has in its collection books that will be useful to students in preparing lessons in art at all grade levels. Reference works are available which will lead the student to further sources of information. A children's literature collection of over 1,000 volumes is maintained.

In the library's A-V Center, audio-visual materials may be evaluated by the students in preparing their lessons. They may take any of the materials to the College Resource Center or the A-V lab operated by the Education Department.

The Art Education Department also provides its own substantial specialized material in the Visual Learning Resource Center for use by students in curriculum development.

III. A & B. Audio Visual Materials and Equipment
B. Specialized Equipment

In addition to the library media center and the College Resource Center, the Art Education Department has special facilities for slide photography, filming in super-8 and 16mm formats, projection equipment for slides and slide tapes, tape recorders, synchronizers for slide-tapes, materials for hand-made slides, hand-drawn movies, and portable video units. All undergraduate art education students take Media Workshop, a course in which one learns how to prepare slide presentations, work with film animation and straight filming, prepare sound tracks, and use video. Many of the media presentations prepared by art education students are actually used in teaching-learning situations in the student teaching practicums and serve as both stimulating and informative

experiences.

Also, students can elect advanced courses in film making, photography or T.V. and many make this area the primary medium for their professional activities.

The College also has available the software results of professional accomplishments. The library films, video tapes, and slides that have been produced by the professional artist both outside and within the College. Student films that are of high creativity are made part of the permanent holdings of the library, available for use by our student body.

IV-A. Facilities -1 General

The College maintains two buildings for the conduct of its diversified program. The growth of the student body and expansion of curriculum led the College in 1974 to lease additional space at nearby locations.

The Overland Building, which is leased, provides space for Drawing, Painting, Printmaking, and Fibers, Graphic Design, Industrial Design, Architectural Design, Fashion Design, Illustration and for supporting faculty.

The principal building of the college, the Longwood Building, houses general administrative offices, Art Education, Art History, Library, Cafeteria, Graduate Programs, Continuing Education, facilities for the Media and Performing Arts, Sculpture, and Crafts. Also included are Placement, Financial Aid, Career Counseling, Tutorial Services, Psychological Counseling and Minority Affairs.

Special provisions have been made in recent years for the Audio Visual, Photography and Film Studios.

IV-B. Facilities - 2 Specialized

In addition to library facilities described earlier, College Resource Center and Art Education Department Audio Visual Center, the

department has established the Art Education Visual Learning Resource Center. The Center, located in the department's classroom area of the Longwood building, is easily accessible.

The Center serves as the base for the Art Education Students Association's activities which includes exhibitions, workshops, lectures and other meetings and special activities considered important to the students within the department.

The Center houses materials for use by students in relation to their work in the department, including resources for producing lesson plans and curricula materials; field site descriptions for courses such as Developmental Observations Lab and Designing Community Programs.

Materials in the V.L.R.C. include a specialized slide collection, video tapes, classroom materials, faculty and other professional publications. We distribute our faculty articles via Center Publications in order to inform public schools and the general public of the scope of our work. Center Publications serve in recruitment of graduate students who may be attracted to the content of our work.

Specialized use of the many studios at the college is extended to the Art Education Department for the laboratory classes. The studios at Massachusetts College of Art become laboratories for the student art teachers. During laboratory classes, youth come to the College for courses. The students in the Methods Lab course use the painting studios, ceramic workshops, printmaking studio or film making area for their practicum work.

V. Ready Availability of Resources

The Instructional Resources described are easily accessible to students. The library and College Resource Center are housed in the same building as the Art Education department. Staff and materials are readily available to students and faculty. The library is opened 63 hours weekly. The College Resource Center is open 40 hours a week and additional hours at specific times.

The Visual Learning Resource Center is located in the Art Education area of the building and opened daily as well as certain evenings during the week.

The Fenway Inter-Library Consortium extends accessibility to libraries within a short distance from this college. Each advertises its own library hours.

III. Admission and Retention of Students

The criteria by which students are admitted to, and retained in, teacher preparatory programs are directly related to the program's goals and standards. These criteria are well-publicized and fairly administered. In particular, students must upon admission be informed of state and institutional standards they are expected to meet.

The academic standards for admission to the Art Education program are consistant with those for retention at the College. The personal and social fitness must be determined by each student as he/she examines his/her future role as a teacher. Along with the College guidance counselor and the Health Service, the Art Education Department works with those students who have physical or emotional problems. Advising for the future is done with the best interest of the student and teaching profession in mind. Throughout the program the student is encouraged to become proficient in all forms of communication: oral, written and visual. Individual help is available for those who have severe problems in any of these areas.

The Art Education Major provides students with course work to prepare them for teaching in schools, in community art agencies and in art museums. The courses enable them to decide upon the kind of teaching-artist they would like to become. The department of Art Education offers a course entitled Introduction to Art Education as an all-College freshman elective. This satisfies a major requirement for continuing Art Education Major students, but is also a way to introduce others to our professional teacher education program. During spring semester, the freshman declares his/her intention for entering the chosen major department at the Massachusetts College of Art. By the end of that semester, the Art Education Department knows the number of sophomore

sections necessary to accomodate that group into the beginning courses of the Art Education program. Folders are made for each candidate. These folders include student transcript(s) and advising information. These are housed in the Art Education office for use by the departmental chairperson, the faculty advisor and the student. Each subsequent semester an updated transcript is obtained from the office of the Registrar, and added to the student's file.

Rather than an imposed admission criteria to select students for Art Education, the policy of the department is one of self selection. Each semester has definite screening periods during which faculty and students review commitment and achievement. Each sophomore student is asked to make a positive commitment to the program at the end of the Developmental Observation Lab course. During the course the student is asked to examine his/her role as a student, his/her relationship with his/her peers, and finally, his/her understanding of his/her professional responsibilities when he/she becomes a teacher. The instructor for this course has individual conferences with each student at the end of the course and urges him/her to decide whether education is the career he/she wishes to pursue his/her life's work. Those who cannot make this commitment are advised to explore other professional and career avenues at the College. The selection process does not end here. At all levels of the program, (pre-practicum, student-teaching, post-practicum), the student is asked to reaffirm his/her commitment. If at any point he/she is unable to do this, the student is advised to transfer to another department with as minimal a loss of credits as possible.

During the Developmental Observation Lab course, taken in the sophomore year, second semester, students examine their interest in various age, grade levels and special programs of children.

It is during this course that students examine their individual relationships to teaching, at this point in their lives. At the end of the course the instructor discusses with the students their interest in further pursuit of education as a career, with specific emphasis on the student's interest in working with children through adolescence.

Students who do not indicate the commitment to education of youth are discouraged from continuing in the teacher certification program. They may pursue non-certification education courses, if their interests are in teaching other than public school populations.

Evaluation of Art Education Majors during screening periods will proceed in the following manner:

1. Each instructor will communicate with members of the class, during the course as to the students' performance in the course.

2. During the week designated for studio critiques and final examinations, each instructor will meet with other instructors teaching courses at the same screening level in order to discuss students about whom there are worries or problems.

3. Instructors will bring worries to a full Art Education Department faculty meeting to be held at the end of the screening.

4. Finally, instructors will document concerns about students in written form. These will be placed in the student's file so that appropriate recommendations and plans can be formulated for that student. The department chairperson is advised of problems and receives written concerns.

Application is made for certification of all Art Education students just prior to graduation and is awarded to each graduate along with the diploma. At the time the application is submitted the student has successfully completed the art education certification programs. The student has had ongoing communication with his/her advisor and instructors all through the program at regularly scheduled intervals.

The program is balanced in both theory and practical experiences, is structured for maximum exposure to life situations. This is sequential so that by graduation, positive professional attitudes and an ethical value

system have been formed. The student must submit proof of good physical health. The department vouches for their moral fitness.

Once a student has made the commitment to the Art Education program, every effort is made to support and maintain him in the program. Each student is assigned an advisor for academic counseling and is encouraged to seek advice whenever necessary. If a student does not pass a course in the professional sequence, that course must be repeated before progressing to the next level. Each pre-practicum involves supervision and evaluation of the students' work. During student teaching, the student evaluation is based on the competencies necessary to become a good art teacher. A very close relationship is maintained between the student and teacher and college supervisor. Once the student has completed these competencies, it is determined that he/she is capable of professional performance. (See Appendix). No attempt is made to "flunk out" a student but rather every effort is made to reinforce and support each student for maximum success. This policy is consistent with the marking system at the College. (See Appendix).

All students can join the Student Chapter of the National Art Education Association. The chapter has been active at the College for many years and many students become members. Through activity in the Association, students find further opportunities for becoming aware of standards of excellence within their profession.

III. (g) Advising and Counselling

The institution must provide adequate advising and counselling for students, and maintain cumulative records of students' progress in teacher preparatory programs.

Advising and counselling services of the College include:

Director of Placement
Director of Financial Aid
Director of Minority Affairs
Psychological Counselor
College Nurse
Coordinator of Tutorial Services

Although student supportive services has been organizationally separate entity from Academic Affairs, the reality is that such services, like the students who benefit, cannot be sharply delineated. The Dean of Students' Office fimly believes that a contractual commitment to students is a total commitment and one that is realized only through cooperative arrangements with every office of the College.

The Dean of Students is also responsible for the Student Government Association. This organization has representation from the entire College and administers student programs and student government funds. The Student Government Association assigns student representatives to all the major faculty committees of the College, as well as having representation on the All College Council. This representation keeps both students and faculty in constant contact with one another and helps maintain good student-faculty relationships.

The Office of Placement is critical to the career development of graduating, potential teachers. The Director of Placement maintains a close liaison with the Art Education Department. The Director of Placement annually gives a workshop and talk on market-place conditions and portfolio and resume preparations. Students are counselled individually as well as in groups.

Students register formally with the Office of Placement at the beginning of their senior year. Each student has a file of credentials. Each receives placement information and position opening during that year.

The student may keep an active file for as long as is necessary to obtain a position. Students may return to the College and use the placement services to secure a second or third position, and at any point in later life.

The faculty of the Art Education Department provide guidance programs for each student. The chairperson of the department is available to handle exceptional student problems. Because of the small size of the department, the faculty and students have a close relationship which tends to maximize the chances of student problems receiving attention by the faculty.

Academic and program guidance is provided the student by his/her academic advisor in the department.

Faculty are available to meet with advisees on a weekly office-hours basis. Other times, as deemed necessary, may be scheduled. Advisees are encouraged to meet with advisors prior to registration periods each semester as well as at other intervals during the academic year. Faculty may also elect to meet student advisees over the summer as needs may suggest.

Academic deficiencies and specific student problems as well as academic excellence (honors) are discussed at pre-scheduled department faculty meetings.

Special advising occurs in conjunction with the student-teaching semester. The college supervisor meets with his/her student teachers once a week for one hour outside of the student teaching center. This meeting takes place at the college. The location of this meeting is designed to maintain contact between the training establishment and the student. More importantly, the choice of site is aimed to help the students identify areas that are of current concern in an atmosphere which provides psychological distance from the student teaching experience. This provides an opportunity for analysis, free of pressure of the school.

Video-tapes may be made of the student's performance in the classroom which provide the basis for discussion at these meetings. Interaction between the individaul and his/her peers include evaluation of the student's teaching style, lesson plans and rapport with pupils. Advice for further development and improvement is offered by the supervisor, who also functions as discussion leader. The supervisor urges students to define and defend their own positions in order to promote the growth of each student's philosophy of art education. The supervisor supplies students with information relevant to individual interests, or bibliographical references and other source material.

III. (h) Relationships with Cooperating Schools

The administration and faculty of the program must develop working arrangements with schools and with cooperating educators so as to ensure that field experiences and practicum assignments are integral parts of the program. Cooperating practitioners and other school personnel involved in teacher education must be aware of program standards and procedures, meet regularly with faculty supervisors, and participate in program planning.

The Art Education Program at Massachusetts College of Art has a long history of working closely with cooperating schools, art directors, and cooperating teachers. We already have, in many schools within a thirty-mile radius of Boston, working arrangements that assure field experiences and practicum assignments which are an integral part of the Art Education Program. Many art directors and cooperating teachers are alumni of Massachusetts College of Art and are familiar with the Art Education Department's aims and goals. And as in the past, College supervisors will continue to meet regularly with art directors and cooperating teachers to both explain student teaching standards and to participate in the evaluation process. Meetings with cooperating teachers will take place at least every two weeks. The changes resulting from 2½ have created problems, in that many art directors and teachers have been removed.

Student teaching centers have been carefully selected by the Art Education Department. Sites are continuously re-evaluated. Field sites for observation experiences sometimes help us identify desireable student teaching assignments. The Art Education Department frequently has hosted

meetings with cooperating teachers and art directors for the purpose of discussing and evaluating the student teaching experience. The College has often invited cooperating teachers and art directors of public schools to be guest lecturers or panelists for its regularly scheduled courses.

The College has hired some art directors to teach courses open to both undergraduate and graduate students in the Art Education Department within the Program of Continuing Education. These courses have been in the areas of art administration, curriculum, supervision, international art education, contemporary trends in art education, and visual learning. The faculty so hired have national reputations in the profession of art education. They have held positions of national leadership, written books on art education, and have conducted interesting research that distinguished them as ideal joint faculty-public school personnel. Such faculty brong current public school experience to the College while they aid the College in intefral practicum assignments.

Cooperating teachers often attend courses at the College of Art in the Program of Continuing Education. They are encouraged to do so by being awarded an honorarium of partial tuition voucher for their services of working closely with one of our student teachers.

Over the years the College of Art has had a very satisfactory relationship with cooperating schools. Professional quality has always been of concern. Many schools and cooperating teachers send requests to us for our student teachers. The Art Education Department considers this working relationship to be of great importance and will continue to maintain an effective and close working relationship with these cooperating schools.

III. (i) General Education

Undergraduate teacher education programs must rest on and be integrated with a sound general education program in the arts and sciences.

The Department of Critical Studies teaches the liberal arts courses

It declares by its title that its basic approach to the liberal arts is not that of mere survey nor of academic dilettantism. Instead, it follows an approach leading to critical, analytical, and imaginitive understanding. Through its wide variety of courses, the Critical Studies department provides a fundamental educational experience and offers its students many points of view. At the same time that it supplies general information in art history, language, literature, film, and social sciences, it also introduces new ideas, forms, techniques, and symbols which influence the students in all of their work.

The primary goal of the department is to help produce questioning minds, minds liberated from constraints, minds open to wide ranges of ideas. The department offers, therefore, intellectual nourishment, disciplined thinking, and numerous outlets for curiosity and imagination. Skill in language, knowledge of the basic core of our civilazation, awareness of others cultures, and development of the capacity for the wise enjoyment of leisure are seen as important for the creative individual as the learning of specialized skills for a profession.

The most important resource in achieving the objectives of the department of Critical Studies is its faculty. The department is most fortunate in having a Liberal Arts faculty with rich and varied backgrounds, a faculty thoroughly grounded in subject matter and in teaching skills. Deeply interested in art, they find professional fulfillment in teaching in an Art College. The department makes wide use of records, tapes, slides, and films to support its program. Audio-visual equipment such as steroes, slide and film projectors, tape decks, and overhead projectors enable faculty and the students to enrich the course in countless ways. Further enrichment is provided by organized visits to local museums and galleries and by weekend field trips once a semester to New York exhibits and theaters. The department sponsors poetry workshops, play production laboratories, creative writing seminars, and conferences with guest speakers.

The Department considers the college library one of its most important resources. It has a superb collection of volumes for studies in the humanities plus hundreds of periodicals, several thousand slides, and hundreds of films. Each student in the College takes 42 semester credits in Critical Studies. At least one half of these credits are taken in the first two years; the remainder are extended through the rest of the program. The student determines how he/she will distribute these courses during upper level semesters of years.

The credits required are indicated by the following charts:

Freshman Year		Semester Hours
CSA 100	Contemporary Trends in Visual Arts	3
CSA 101	Visual Arts - Style and Analysis	3
CSC 100	Written Communication	3
CSB 150	American Thought and Government	3
Sophomore Year		
CSC 200	World Literature	3
	Critical Studies Electives	6
	Freshman and Sophomore Total	21
Junior and Senior Years		
Area A	Art History 2 Elective Art History courses	6
Area B	Social Sciences Any elective course in history, psychology, mathematics, government, or cultural anthropology	3
Area C	Literature and Film Any elective course in literature, literary criticism, or film criticism	3
Nine additional hours of Critical Studies freely chosen from elective offerings		9
	Junior and Senior Total	21

The Department of Critical Studies has a learning program composed of three areas: Art History, Literature and Film, and Special Studies.

A. All of the students in the College take a minimum of four courses in Art History. This area provides opportunity for a broad scope of study in the recognized periods of western art: Classical, Medieval, Renaissance, Modern and Contemporary. In addition, courses in non-western art are also studied. ie; Oriental, African, and Primitive art. Specialized courses are also offered to cut across historical boundaries in order to follow a particular theme or style. Massachusetts College of Art offers a BFA in Art History, and has just created a dual major with Art Education, in Museum Education.

B. The area of Social Studies offers a spread of largely introductory (though not necessarily first year) courses in history, psychology, politics, anthropology, and music. These courses represent our perception of the needs of the present and future careers of the students. It is believed these courses are useful, fulfilling, and tantalizing.

C. The area of Literature and Film emphasizes mastery of written and spoken language, reading of poetry, drama, and prose as part of the imaginative experience, and the viewing and criticism of film as one of the chief art forms of our day.

In all of these studies of the different areas, the students are made aware of a sense of design, aspects of imagery, and problems of form. various modes of scheduling and learning are offered in these programs. although each course offers three credits some courses meet once a week, some meet twice a week. Some are lecture-discussion courses, some seminars, and some workshops. The Department also provides an opportunity for the upper level students to carry on one non-structured three credit study each semester by means of a directed study program.

A new Art Education and General Education "intersecting major", called Art Education-Program III- Museum Education in conjunction with Art History, was added to the program in 1981. The joint major meets the professional requirements of each of the separate departments and yet is enhanced by intensive study of the other.

There is increasing interest in Museum Education, Interdisciplinary and Humanities education in both schools and community based art institutions. Mass art students are uniquely suited as artists to be trained to be experts in teaching via art historical materials. The attached program aims to provide field-based and class training that will enhance our student's professional options.

This program is conceived as a non certified program because the field of Museum Education does not require certified teachers. The knowledge of the public schools is an asset, the student has the option of being certified by completing student teaching and curriculum in a fifth year.

Art Education - Program III - Museum Education in conjunction with Art History

DUAL MAJOR ART HISTORY/ART EDUCATION

	FALL		SPRING	
Sophomore	CSA 210 Medieval Art	3	CSA 270 Renaissance	3
	CSC 200 World Lit.	3	AE 201 Art and Hum.	3
	AE 100 Intro	3	AE 200 Mat. and Process	3
	CSA Elective	3	CSB 280 Gen. Psych	3
	Studio	6	STUDIO	3
Junior	CSB 351 Mdn. Eur. Intel Hist	3	CSA 256 MDN. EUR. PA	3
	AE 251 Methods Theory	3	AE 302 Meth. Lab	3
	AE 303 Media WKSHP	3	CSA Elec	3
	AE 250 Devl. Obs.	3	STUDIO	6
	STUDIO	6		
Senior	CSA 450 Research	3	CSA 451 Philos. Art	3
	AE 359 Des Comm Pro	3	CSA 401 Practicum	3
	CSA Elec	3	AE 459 Hist Issues	3
	CSC Elec	3	CSA Elec	3
	STUDIO	6	STUDIO	3

General Provisions

PART IV GENERAL PROVISIONS

INTRODUCTION

The responses to each of the General Provisions address the matters of Certification Level from initial exposure to level, to level selection and level preparation.

The Undergraduate Courses are open to Graduate Students in the Certification Licensing Program. Therefore, in our response to the items in the General Provisions, distinction is made.

Part IV 7.02 General Provisions

IV, (10) Characteristics of a Pre-Practicum

Any course or other experience in a pre-practicum must be directly related to the appropriate standards in Section 7.04 of these regulations. In addition, at least three courses or the equivalent must include substantial field-based training related to the role covered by the certificate sought. These three courses must be completed before the practicum.

The following courses relate directly to standards II-V, (704) (2) (b)-(e). In addition, field based training is involved in each course. Field based training is a substantial part of the courses marked with an asterik.

Introduction to Art Education is designed to give initial experience in the Art Education field. As such, it offers students an opportunity to understand breadth and dimension of the field, introduces major choices for certificate level (k-9) (5-12), provides initial experience in related field sites with diverse populations, allows for experience with the materials of the field, allows for consideration of individuals's relatedness to teaching art. Introduction to Art Education meets common standards (2) b-e Art and Human Development meets common standards (2) b1-3, 5, 7,; c4, 5, 8-10; d, e. Art and Human Development studies theories and research, in child and adolescent developmental psychology and art education, considering the relationship of these to the teaching of art. While essentially a lecture format, the course includes 2/3 field based experiences, and is designed as a prerequisite to the Developmental Observation Lab course. Art and Human Deveopment meets requirements for certification for either level.

* Development Observation Lab follows Art and Human Development. This is a field based course. It involves 6 weeks participation at an elementary site and 6 weeks in a jr./sr. high school setting. Weekly class meetings, in addition to field work, emphasize broader pragmatic issues in education, relating field experience to developmental material.

Cross cultural and spacial needs issues are considered theoretically and in field work. The course proviees a basis for the student's subsequent choice of certification specialization level. Meets requirements for certification for either level.
Developmental Observation Lab meets common standards (2) b-e.
Materials and Processes provides students an opportunity to develop 2 dimensional and 3 dimensional materials foundation, and considers the relationship of such to teaching for either level.
Materials and Processes meets common standards (2) b-e.

Media Workshop provides students with an opportunity to acquire substantial media skills and relate such to teaching. Media Workshop meets common standards (2) b-e.

*Methods Theory and *Methods Lab include theorerical material appropriate to standard 1, and field-based experience appropriate to the role covered by the certificates in the following ways:

The contents of class work for Methods Theory includes understanding and the ability to project goals, objectives, and content for individual art lessons in an art classroom, unit planning in an art classroom, art activities in an educational setting (i.e. English, Social Studies, etc.). This class continues the study of development as it is manifested in art work produced at different ages. Specific evaluation techniques and motivation are also included. There is a field work component consisting of observation, lesson planning and at least one actual teaching experience in a school outside the College setting. The field site is chosen by the student and can be an art classroom, special education resource room, other subject classroom, or of the school activity program. The choice of level of pre-practicum at this point aids the student in deciding what level he/she should seek for certification. Methods Theory includes information to help students make appropriate choices in terms of certification level and future career choice.

Whereas Methods Theory places more emphasis on class work, Methods Lab puts major emphasis on the pre-practicum. Students in Methods Lab design a course (usually 10 weeks) and co-teach the course they have designed to students from the greater Boston area who come to Mass Art Saturday Studios. The students attending Saturday Studios range from grade 6-12. Our students choose level and subject that they will teach. The courses that are offered depend on their knowledge (which is standard 1-art in general-studio areas-aesthetics etc.). By teaching, they use the skills of planning and evaluating and integrate earlier theoretical knowledge.

The class work in Methods Theory deals with materials and how they intertwine with development, classroom planning and successful art experiences. Documentation, grading, planning exhibits and other specific art-classroom concerns are dealt with at this time. This course also deals with group dynamics and discipline, based on the children being taught in the pre-practicum. Both, of these courses also serve to help solidify the students desire and understanding of what it means to be a teacher. For that reason both courses are strong screening periods so that student and faculty can evaluate whether this is the right career for a student.

Methods Theory meets common standards
II 1,2, 3, 4, 5, 6, 7.
Methods Lab meets all of the above and meets standard II. 8

Methods Theory meets standard III. 2, 5, 6, 7, 8.
Methods Lab meets standard III. 1, 3, 5, 6, 7, 9, 10.

Methods Theory meets standard IV 1.
Methods Lab meets standard IV 1, 2, 4, 5.

Methods Theory meets standard V. 3, 4, 5, 6.
Methods Lab meets standard V. 1, 2, 3, 4, 5, 6.

In most cases Methods Theory teaches towards the standard in a more class-based theoretical way. Methods Lab enables students to use knowledge in a practical setting and thus internalize the knowledge more fully into their future performances as a teacher. In the Methods Theory and Methods Lab, students are entering on their level selection. The practicum provides experiences that apply to either level. The Saturday Studio has high school and pre-high school classes.

Students have opportunities to work at the level of their preference. The Saturday Studios, were redesigned this year to expand the options for level pre-practicum. (prior to this year, Saturday Studios served only high school level in the fall, we offered junior high classes in the spring).

The following elective courses further prepare the student for teaching:

Crafts in the Classroom offers a foundation in various crafts media with emphasis on relating such to needs in elementary classroom teaching. The course involves designing and implementing appropriate experiences for children, and involves both theory and field work. Crafts in the Classroom meets standards (39) (b) I and common standards (2) b-e.

Clay and the Adolescent provides a foundation in ceramics while using clay as a prototype for designing and effecting appropriate experiences for the jr./sr. high school student. Theory and field work are included. Clay and the Adolescent meets standards (39) (b) I and common standards (2) b-e.

Fibers and Cross-Cultural Education explores the potential of fibers in the classroom at any level, through a cross cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches. Readings, slides, museum trips, lectures, discussions, workshops, lesson planning and individual studio projects are coordinated. Fibers and Cross-Cultural Education meets standards (39) (b) I, and common standards 1, 2, and 3.

IV, (II) Characteristics of a Practicum. A Practicum must be in the role and at the level of the certificate sought. Unless otherwise specified in these regulations, a practicum must be full-time for one semester, or half-time for two semesters, and include at least 300 clock hours at the practicum site(s). The candidate must take on clear instructional (or, if appropriate, counselling or administrative) responsibilities for at least half of this time, and the full responsibilities of the role for a substantial period. More than half of a practicum must be in one assignment. Only practicums for which academic credit is granted, and which are described as practicums in official publications of the college or university, will be accepted. Independent studies, seminars, and similar courses will not be accepted.

IV. (II) Our student teaching practicum runs for an entire semester--16 weeks--four days a week. Students are placed at the level in which they wish to be certified. Each student is placed at a practicum site in consulation with Art Education Faculty. Usually the site is in one school system. When there are two teachers, the preferred level determines which is the longer of the two placements. Cooperating teachers emphasize the needs of their population, so that there is level specialization. Students begin by observing for a week or two and gradually taking over specfied classes during the day. By the third week of a placement a student will be responsible for two or three classes each day. The last two weeks, a student ideally will be taking over a full week's schedule; planning, teaching, evaluating. The second--and longer--placement gives the student more responsibility earlier. Students are expected to follow the same schedule as their cooperating teacher. Students are expected to be punctual, to submit written lesson plans to their cooperating teachers and to the college supervisor, to be responsible for classroom management and to keep a complete record of the student teaching experience. Upon successful completion of the student teaching practicum, a student receives nine (9) credits for over 350 hours in the field.

IV, (12) Supervision of a Practicum. A practicum must be supervised jointly by a representative of the college or university in which the candidate is enrolled and by the cooperating practicioner(s). The cooperating practitioner responsible for the larger portion of the practicum and the university supervisor will together evaluate the candidate on the basis of the appropriate standards. Disagreement on the final evaluation between the university supervisor and the cooperating practioner will be resolved by the decision of a third person chosen by them. The cooperating practitioner must hold or be specifically exempt from holding an appropriate certificate and must be or have once been tenured. Uncertified nonpublic school teachers may not serve as cooperating practitioners. The Bureau is authorized to waive this regulation, upon the written request of a college or university, when a shortage of certified and tenured cooperating practitioners exists.

Roles of Supervisors: Mass College of Art's student teacher receives supervision from both a college supervisor and the school practition. The college supervisor assumes responsibility for supervision as a course within the normal course load. The responsibilities include initial orientation to the supervision process, initial three way meeting at the school site with student and cooperating practitioner, and bi-weekly or tri-weekly site visit for observation and conferences. In addition, the college supervisor meets with the student for an hour long conference each week at the college. The supervisor provides structured exercises, log book assignments and occasionally, video tape analysis.
The cooperating teacher has an even closer relationship with the student since, they meet daily. The cooperating teacher is expected to explain his/her rationale and philosophy as well as the pragmatic constraints that arise from the reality of teaching in that particular town, level, school system etc. The cooperating teacher shall have sought a student teacher and be enthusiastic for the opportunity for colleagueship and influence on the growth of a fledgling teacher. The cooperating teacher shall share his/her lesson plans with the student, and review all lesson plans produced by the student. The cooperating teacher shall evaluate the planning and teaching done by the student. In order for the student to complete student teaching, both the college supervisor and the cooperating practitioner shall approve the student's performance;

IV, 12(cont) Selection of Cooperating Teacher: With changes in school staffing since 2.½, the procedures for placement of student teachers have been disturbed. up to now, cooperating teachers requested student teachers through their art director. Mass Art contacted the art director for recommendations. Some towns no longer have art directors, and placement procedures are being re-designed by local school systems.
The college and the school system aim to provide mature, experienced teachers for our students. Ideally they should be active artists and committed teachers, who seek student teachers, and who have experience and tenure in their school system.

Evaluation: The student teaching forms are completed separately by the college supervisor, and the cooperating teacher. Each makes his or her determination.

(13) Internship-not applicable

IV,(14) Practicum or Internship Report. Candidates for certification must submit a report of their practicum or internship which includes the following information:

(a) The nature and length of pre-practicum field experiences.
(b) Practicum or internship course number and title, date, and credits earned, or a copy of the Bureau's internship approval.
(c) Grade level of students
(d) approximate number of clock hours spent in fulfilling the various responsibilities of the role.
(e) Name and position of college or university supervisor, cooperating practitioner(s), and local evaluators, if any.
(f) Evidence of three meetings (at the beginning, middle, and end of the practicum or internship) of the candidate, the university supervisor or local evaluator, and the cooperating practitioner, if any.

No application for certification will be approved without this report except for those which fall under the Interstate Agreement on Certification or Educational Personnel.

IV,(15)Level of Practicum or Internship. Each practicum or internship must be designed for certification at one designated level and will be accepted at that level only. The appropriate official at the supervising institution must designate the level for which each experience is a preparation.

Students in the Art Education Department make a choice for Practicum Level prior to being placed in a practicum. Students choosing certification level in Art k-9 are placed for part of the semester in an elementary school and a middle or junior high school. The student is given a choice of student teaching for the greater part of the semester at the level in which he or she has the greater interest. The cooperating teacher at this level will be the primary teacher who will work closely with the student and who will sign for the student's completion of certification standards, along with the college supervisor. Students choosing certification level in Art 9-12 are placed for part of the semester in each a middle or junior high and in a senior high school. The student is given a choice of student teaching for the greater part of the semester at the level in which he or she has the greater interest. The cooperating teacher at this level will be the teacher who will work most closely with the student and who will sign for the student's completion of required certification standards, along with the college supervisor. Massachusettes College of Art beleives that the student teacher should have practicum experience throughout the level of certification sought. It is for this reason that the semester practicum is divided into two experiences as outlined above. The student selects the specific practicum level prior to the requests for student teaching placement. See form----------.

IV,(24)Language Proficiency-Not Applicable

IV,(25)Advanced High School Courses. Advanced courses taken in school and officially recognized by the candidate's college or university for credit or placement will be accepted towards certification.

(25)Advanced High School Courses. Massachusetts College of Art grants credit for applicable College Level Examination Program (CLEP) in Social Sciences, Sciences and Humanities, if the score is in the 50th percentile or higher.

Standards I-V

Undergraduate, Art K-9
Undergraduate, Art 5-12
Graduate, Art K-9
Graduate, Art 5-12

Part V (704) Undergraduate

1. Program Level-Art (k-9)

2. Admissions Criteria, must be matriculated students in Massachusetts College of Art. Must have completed Introduction to Art Education course, and met with instructor to discuss goals and doubts regarding professional decisions.

   Retention Criteria: Must complete course work in manner that gives evidence of commitment and maturity. "Screenings" and joint student faculty conferences in which goals and doubts may be discussed. These occur at the end of sophomore level courses. Level selection follows screening and retention in program.

3. There are no unique requirements, such as foreign languages, though we do value prior experience with children, adolescents or adults, whether that be summer camp, community programs, geriatrics institutions etc.

4. The unique instructional resources for Art, Level k-9 are in our Visual Learning Resource Center. Resources include curriculum materials that cross-disciplines (science, math, social studies) and which all demand sensory and visual responses of children. Examples include: Pattern blocks, tangrams, cuisiniere rods, mirror cards, African Science Study Curriculm. In addition, childhood holdings in the Visual Learning Resource Center include early childhood art slides, elementary grade school art, video cassettes of elementary years.

5. Faculty associated with k-9 preparation include all the Art Education Department.

7. No special transitional arrangements.

(b)Standard I. The effective Art teacher knows:

1. Art in general, including theory and history of Art, Aesthetics, Anatonomy, Drawing, and Painting, Color Theory, Sculpture and Collage, Lettering, Design, Photography, Crafts, and Commercial Art.

2. Techniques involved in Drawing, Painting, Sculpture, Printmaking, Design and Crafts.

3. Relationships among the arts and between the arts and other fields of knowledge.

Part V (39) Teachers of Art

(b) Standard I. (k-9)

Graduates from the Art Education Department at Massachusetts College of Art fulfill requirements of 12 semester hours credit of Core Program, 51 semester hours of credit of Studio Art, 30 semester hours of credit in Critical Studies, including Art History and comparative study of Art and other fields of knowledge, and 39 semester hours of credit in Art Education, including 15 hours of pre-practicum, and 12 hours of a practicum. The Art Education Programs are professional ones in Art and Art Education, and graduating seniors satisfy all requirements of Standard (b) I, under (39) Teacher of Art.

Specifically in regard to (39) (b) Standard I, "The effective art teacher knows in general...", first year students at the Massachusetts College of Art are required to complete courses in History of Art, Contemporary Art, Written Communications, and American thought and Government. The students are also required to complete studio courses in color, Drawing, Design, Sculpture, and Media. An additional 3 studio courses may be elected in such areas as: Painting, Drawing, Anatomy, Sculpture, Design, Photography, Filmmaking, Crafts, and Printmaking. See appendix_____.

To further fulfill this standard requirement, students in the Art Education Department continue with course study throughout their sophomore, Junior, and senior years. Required courses contributing to an effective art teacher's knowledge of art in general are: World Literature, Modern European Intellectual History, Historical Issues in Art Education, Aesthetics, Philosophy of Art, and Art History. Additional studio courses have as part of their objectives knowledge about art in general as well as the contributing factor of knowing about art in particular disciplines making for an informed person who has developed critical aesthetic judgement. Courses in the Art Education Department also are contantly referring to art in general as it relates to specific course content.

The 51 semester hours of studio instruction and study obviously develop the students' knowledge of techniques involved in drawing, painting, sculpture, printmaking, design and crafts as listed under (b) Standard I. 2. In the Art Education BFA Certification Program, studio electives of 27 semester hours are required to be taken for 9 semester hours each from the areas of (1) Fine Arts: Drawing, Painting, Sculpture, and Printmaking; (2) Crafts: Ceramics, Clay, Jewelry, Fibers, weaving and glass; (3) Media: Photography, Filmmaking, Television, Dance and Movement.
In addition open studio electives of 12 semester hours provide opportunity for additional courses in graphic design, Calligraphy and Illultration.

(a) + (b) Standard I (k-9) Continued

Students electing a Studio/Education major concentration in conjunction with Art Education take the same total of 39 semester hours of studio with the requirement that 6 semester hours must be elected in other studio areas using media found in public schools, such as: Ceramics, Weaving, Photography, Crafts. The studio concentration may be in the area of Painting, Printmaking, Sculpture, Design, Ceramics, Photography, or Crafts.

Students electing a concentration in Museum Education, Critical Studies, and Art Education must elect 24 semester hours of studio spread over a variety of disciplines and techniques. Thus all Art Education students have the opportunity to become an effective Art teacher knowing about techniques and processes involved in the making and teaching of Art. One of the basic premises of the Art Education Program, however, is that all art has similar and universal characteristics of structure, unity, form, and content, and that the effective art teacher should not only be proficient and motivated toward two or three specific media, but also be able to provide insturction in many media and techniques. Graduating students from the Art Education Program can and do fulfill this capability.

As for educational exposure dealing with the relationships among the arts and between the arts and other fields of knowledge (b) Standard I. 3., specific courses of Art History, Philosophy of Art, Verbalizing About Art, Aesthetics, Literature, and Film Criticism deal with such relationships. Daily study, lectures, evaluations and conferences in studio courses constantly deal with the creative process, and hence the meaning of art, the relationships among the arts, and the relationship of art to life and experience and other fields of knowledge.

Courses in the Art Education Department such as: Methods Theory, Methods Lab, Materials and Processes, Curriculum in the Arts, Historical Issues in Art Education, Designing Community Programs, Clay and the Adolescent, Crafts in the Elementary School, Fibers and Cross-Cultural Education, Drawing and the Psychology of Picturing, The Teaching Artist, all deal with as part of their content, knowledge about (1) Art in general, (2) Techniques, and (3) relationships among the arts and between the arts and other fields of knowledge.

(k-9)

During the sophomore year, students in the Art Education Department are encouraged to select the level of certification of their interest. Students electing certification k-9 take all of the Critical Studies and Studio courses described under Standard I. The student then begins to relate all work to the particular level. In the Art Education courses, of Art and Human Development, Developmental Observation Lab, Methods Lab, Materials and Processes and Media Workshop, the student may elect projects and observational sites related to the certification level of k-9.

(k-9) Continued.

In summation, Massachusetts College of Art's Art Education Programs provide the student with a broad range of art experiences, along with the opportunity for some concentration of interest, and in so doing fulfills the requirements under Standard I for the Teacher of Art, (k-9).

(b) Standard II.

The effective teacher communicates clearly, understandably, and appropriately. To meet this standard, the candidate will demonstrate that he or she:

1. Gives clear and concise explanations and directions.
2. Frames questions so as to encourage inquiry.
3. Uses appropriate metaphors, examples, and illustrations.
4. Makes the goals of teaching and learning clear to students.
5. Uses language appropriate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students.
6. Serves as an example of clear and effective oral and written communication.
7. Listens to students.
8. Communicates effectively with parents.

Methods Theory meets standards II by requiring individual student presentations from the very first class. Oral communication is studied both by observation of others and actual teaching in class and in a field site. Students are required to prepare oral material appropriate to different ages and class situations. Methods Lab requires oral communication skill in giving directions to 6,7,8,9th graders, in expressing ideas and in discussing student work. In Methods Theory, motivation is studied carefully, as a method of inquiry, as an associative and personal approach, as a time for demonstrations and example. Different modes of oral communication are employed so as to find appropriate choices for each teacher and each situation. In Methods Lab, practical experience is gained with 6,7,8,9,th grade students from different backgrounds, and different schools. During Methods Theory, MCA students do a prepracticum field site in a lower grade k-7, or in a mixed young age group such as an after school program.

In methods theory, as well as Introduction to Art Education and Developmental Observation Lab, students are given opportunities to develop skills in posing questions, giving clear explanations, using language evocatively. The use of language is stressed as a means of exciting the students' understanding of a specific problem and/or process. Language is examined as it is used within different age groups, cultural groups, sensitizing students to connotations that may not be evident.

(b) Standard II Continued

Listening Skills are stressed as a vital component of teaching. Listening sensitizes one to learning style and needs, specific to age, sub culture, special needs etc.

Art (k-9) (c) Standard III.

The effective teacher designs instruction to facilitate learning consistent with the needs and interests of the learners and so as to maintain a sense of order and purpose in the classroom. To meet this standard, the candidate will demonstrate that he or she:

1. Understands the needs and interests of his or her students and designs or adapts the curriculum to meet these needs and interests.
2. Has clear goals for student learning
3. Relates the elements of instruction sequentially to each other, to other fields of knowledge, to students' experiences, and to long-term goals.
4. Understands developmental psychology, and relationships between stages of growth.
5. Uses materials, media, and techniques appropriate to the age, developmental stage, special needs, and social, racial and linguistic background of his or her students, both individually and as a class.
6. Uses materials, media, and techniques suited fo the subject matter and to meeting the goals of instruction.
7. Teaches, as necessary, the basic academic skills (reading, communication, mathematics) related to the goals of instruction.
8. Is aware of recent developments in teaching, particularly in his or her field(s) of knowledge.
9. Understands techniques of classroom management and how to maintain a sense of order in the classroom.
10. Makes effective use of appropriate resources in the community.

(c) Standard III

Methods Theory teaches planning and educational vocabulary. (i.e.: What is a goal?, sequencing of single lessons to form units of instruction, and evaluation techniques, i.e.: how is my lesson working for a child at a particular stage of growth, or a child who has a special need.) The art work of children in grades k-9 is looked at in terms of growth, development and appropriate instruction. Readings in differing philosophies are required, as well as renewed study of growth and development as it applies to art production, behavior and ideas. Methods Lab meets standard III by requiring the design of a course of instruction for a specific population. Appropriate materials, sequence of lessons, short range and long range objectives and goals are planned and then carried out. Group dynamics, order in a classroom, distribution of materials, budgets and record keeping are all part of the experience. The course is taught to a diverse population of school children and student must adapt theoretical decisions to the real and specific needs of their students.

(c) Standard III Continued

The Methods Lab demands that the student attend to the needs and interests of the children, and has clear goals for teaching them. Materials, Media and Techniques are analyzed for age, cultural and special needs appropriateness. The Boston art community, i.e. visiting artists and designers may be brought in to explain their work and demonstrate their processes.

(d) Standard IV.

The effective teacher uses the results of various evaluative procedures to assess the effectiveness of instruction. To meet this standard, the candidate will demonstrate that he or she:

1. Uses evaluative procedures appropriate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students, and corrects for any ethnic, racial, or sexual bias in evaluation.

Art and Human Development	Student Teaching
Developmental Observation Lab	Curriculum
Methods Theory	Historical Issues
Designing Community Programs	Crafts in Elementary Class

2. Interprets the results of evaluative procedures, and uses these results to improve instruction both for the class as a whole and for indivudual students.

Art and Human Development	Student Teaching
Developmental Observation Lab	Curriculum
Methods Theory	Historical Issues
Methods Lab	Crafts in Elementary Class
Designing Community Programs	

3. Identifies problems in reading which inhibit learning and works toward remedying these problems.

Developmental Observation Lab	Methods Theory
Methods Lab	Designing Community Programs
Student Teaching	Curriculum
Crafts in Elementary Class	

4. Encourages the involvement of students in evaluation of instruction.

Developmental Observation Lab	Methods Theory
Methods Lab	Designing Community Programs
Student Teaching	Curriculum
Crafts in Elementary Class	

(d) Standard IV Continued

5. Evaluates his or her own role, behavior, and performance in the classroom.

Introduction to Art Education	Art and Human Development
Developmental Observation Lab	Methods Theory
Methods Lab	Designing Community Programs
Student Teaching	Curriculum
Crafts in Elementary Class	

(e) Standard V.

The effective teacher is equitable, sensitive, and responsive to all learners. To meet this standard, the candidate will demonstrate that he or she:

1. Defends and encourages the exercise of students' rights to equal treatment and freedom of expression.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Student Teaching
Media Workshop	Curriculum
Historic Issues	Crafts in Elementary Class

2. Responds to the needs of individual students so as to enhance their self-esteem.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Student Teaching
Media Workshop	Curriculum
Historic Issues	Crafts in Elementary Class

3. Works toward a learning environment favorable to open inquiry and devoid of riducule.

Introduction to Art Education	Methods Lab
Art and Human Development	Designing Commuinty Programs
Developmental Observation Lab	Student Teaching
Materials and Processes	Curriculum
Media Workshop	Historic Issues
Methods Theory	Crafts in Elementary Class

4. Encourages a positive atmosphere for all students, especially those with special needs.

Introduction to Art Education	Methods Lab
Art and Human Development	Designing Community Programs
Materials and Processes	Student Teaching
Media Workshop	Curriculum
Methods Theory	Historical Issues
Developmental Observation Lab	Crafts in Elementary Class

(e) Standard V. Continued

5. Avoids and discourages racial, sexual, social, ethnic, religious, physical, and other stereotyping.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Student Teaching
Media Workshop	Curriculum
Historic Issues	Crafts in Elementary Class

6. Makes allowances for biases and limitations in his or her own background which limit his or her responsiveness to students from other backgrounds.

Introcution to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Curriculum
Media Workshop	Student Teaching
Historic Issues	Crafts in Elementary Class

Evaluation Procedures for Undergraduates
Determining that Students have met
Standards I - V for Level K-9

Standard I

Students knowledge of art is evaluated by faculty in studio and art history courses. In order to be sure that studio and art history knowledge can be integrated by the student, the Art Education Department has created several new studio courses:

Drawing and the Psychology of Picturing
Fibers and Cross Cultural Education
Clay and The Adolescent
Crafts in the Elementary School

In each of these, and all other art courses, students are evaluated by written, oral and material art products.

Students Communication Skills

Students in the Art Education Undergraduate Programs are evaluated constantly as they progress through the sequence leading to their certification (K-9) and (5-12). A folder is kept on each student in the Art Education office containing the cumulative record. Each instructor has developed an evaluation procedure appropriate to a specific course and this is applied to each student. This may include self-evaluation, peer-evaluation, student-evaluation (in lab situations) and teacher evaluations. Some are written and others oral. The standards evaluated are those relevant to the course being taught. At three points during the art education course sequence, students are "screened" by the faculty teaching them and records are kept on outstanding students and on those about whom the faculty members are concerned. The evaluation of art education majors during screening periods proceeds in the following manner:

Students Communication Skills Continued

1. Each instructor continues to communicate with members of his/her course as to the students performance in the course.

2. During the designated week, studio critiques/final examinations week each instructor meets with other instructors teaching courses at the same screening level in order to discuss students about whom there are worries or problems.

3. Instructors will bring worries to a full department faculty meeting held at the end of screening week.

4. Finally, instructors document their concerns in written form and place them in the students file so that appropriate recommendations and plans can be formulated for that student.

Screening #1 Takes place after completion of Art and Human Development and Materials and Processes. An initial interest in certification level is identified at this point.

Screening # 2 Follows Developmental Observation Lab and Methods Theory. The student here makes a further commitment to a particular level of Certification and evaluates field practice according to this choice.

Screening # 3 Takes place upon completion of Lab Teaching and Media Workshop. It is here that the student's readiness for student teaching is seriously evaluated, her/his competency in various standards accounted for, and his/her final choice of a certification level made.

A more formal evaluation is done of the student's performance in student teaching. Students are evaluated by their cooperating teachers, their college supervisors, and themselves. First, students are evaluated verbally, Secondly, we have developed a student-teaching observation form that is used by observers of the student teacher during the practicum. College supervisors visit bi-weekly and record their observations on the college's form in duplicate. One copy is given to the student for her/his notebook and the other is kept by the supervisor during the semester and placed in the students file at the end of the practicum. These bi-weekly reports lead to a final evaluation done at the end of the time, at each student teaching site.

Student Communication Skills Continued

This evaluation form has been revised within the past year to include the standards in the new certification law. (Enc: Observation Report, Student Evaluation Form). These evaluation forms are completed by the student, the supervisor and the cooperating teacher and are placed in the student's file. It is crucial that forms are used as the basis for discussion and advising so that the student can reassess and improve his/her performance. The student is evaluated in terms of Planning, Performance, Communication, Management, and Evaluation. In addition to the verbal feedback and the written forms described above, students' own record of their student teaching experience is considered. Each student keeps a notebook with lesson and unit plans, observation reports, journal entries, and criticism. These are gone over at the end of the time at each site with the college supervisor.

The Art Education Department aims to continually strengthen our evaluation/feedback systems. At the time of writing, we are again critiquing the efficiency of our present form (see appendix). The following new form is under discussion. Since we continually re-evaluate our work, it seemed appropriate to present our current discussions within the self-study. All of our evaluation procedures are characterized by direct usefulness to students. We want evaluation to help students reflect on their own choices. We want them to have tools to create options, we want our goals and criteria to be clear and explicit. The student teaching evaluation form thus serves as a set of criteria for preparatory courses, pre-practica. Our evaluation instruments and procedures are made available to students early in their program.

Student Communication Skills Continued

There are no concealed evaluation criteria or procedures.

Under Discussion Spring 1981

DRAFT STUDENT TEACHING OBSERVATION FORM

CHECK THE APPROPRIATE BOX, IF NECESSARY, AND COMMENT.

STRENGTHS NEEDS WORK

PLANNING
Lesson Plan, Objectives, Visual Aids, Timing

PERFORMANCE
Motivation, Knowledge of Materials, Demonstration

COMMUNICATION
Clear Directions, Sensitivity to Students

MANAGEMENT
Room Organization, Clean-up, Material Distribution, Discipline

EVALUATION
Self Evaluation, Student Evaluation, Critiques

STUDENT TEACHER EVALUATION FORM

STUDENT TEACHER _____

EVALUATOR _____ TITLE _____

SCHOOL/TOWN _____

DATE _____

CHECK THE APPROPRIATE LINE, IF NECESSARY, AND COMMENT.

STRENGTHS		NEEDS WORK	COMMENTS
	PLANNING		
_____	Writes lesson plans	_____	
_____	Uses relevant objectives	_____	
_____	writes sequential plans	_____	
_____	writes unit plans	_____	
_____	Considers available material	_____	
_____	considers available equipment	_____	
_____	Considers Student's prior art experience	_____	
_____	Considers students needs	_____	
_____	Considers students interests	_____	
_____	Incorporates basic skills	_____	
_____	Uses community resources	_____	
_____	Has knowledge of lesson	_____	
_____	Interdisciplinary considered	_____	
_____	Students stages of growth considered	_____	
	PERFORMANCE		
_____	Shows enthusiasm for lesson	_____	
_____	Stimulating motivation	_____	
_____	Re-emphasize objectives	_____	
_____	Responds to students needs	_____	
_____	Discourages stereotyping in materials presented	_____	
_____	shows familiarity with materials.	_____	
_____	Presents complex information effectively	_____	

COMMUNICATION

STRENGTHS		NEEDS WORK	COMMENTS
_____	Structures open learning environment	_____	
_____	Gives clear directions for lessons	_____	
_____	Gives clear explanations	_____	
_____	Has clear objectives	_____	
_____	Uses appropriate language for the age level	_____	
_____	Listens to students	_____	
_____	Shows awareness of school rules	_____	
_____	Shows awareness of school procedures	_____	
_____	Encourages freedom of expression	_____	
_____	Shows awareness of special needs students	_____	

MANAGEMENT

_____	Organizes clean-up	_____
_____	Handles discipline problems	_____
_____	Organizes room for lesson	_____
_____	Distributes materials well	_____
_____	Is flexible	_____

EVALUATION

_____	Leads class critiques	_____
_____	Evaluates lesson	_____
_____	Evaluates self	_____
_____	Asks appropriate questions	_____
_____	Encourages class participation	_____
_____	Uses evaluation results	_____
_____	Modifies procedures	_____
_____	Displays student work well	_____

GENERAL COMMENTS

Part V, (704) Undergraduate

1. Program Level Art (5-12)

2. Admissions Criteria must be matriculated student at Mass College of Art must have completed Introduction to Art Education course, and met with instructor to discuss goals and doubts regarding professional decisions.

   Retention Criteria (Same as for level k-9). Level selection is based upon screening and advising procedures.

3. There are no unique requirements, such as foreign languages though we do value prior experience with children, adolescents and adults, whether that be summer camp, community programs, geriatrics institutions etc.

4. Instructional resources for level 5-12 are contained in the Art Education Departments Visual Learning Resource Center, as well as in our library and media collections.

5. Faculty associated with 5-12 preparation include all faculty in Art Education Department.

7. No transitional arrangements.

(b) Standard I

1. The effective art teacher knows: Art in general, including theory and history of art, aesthetics, anatomy, drawing and painting, color theory, sculpture and collage, lettering, design, photography, crafts, and commercial art.

2. Techniques involved in drawing, painting, sculpture, printmaking, design and crafts.

3. Relationships among the arts and between the arts and other fields of knowledge.

Part V (39) Teaching of Art Standard I 5-12 (a) and (b)

Graduates from the Art Education Department at Massachusetts College of Art fulfill requirements of 12 semester hours credit of Core Program, 51 semester hours of credit of Studio Art, 30 semester hours of credit in Critical Studies, including Art History and comparative study of art and other fields of knowledge, and 39 semester hours of credit in Art Education including 15 hrs of pre-practicum and 12 hours of a practicum. The Art Education Programs are professional ones in art and in art education, and graduating seniors satisfy all requirements of Standard (b) I under (39) Teacher of Art. Specifically in regard to (39) (b) Standard I, "The effective art teacher knows art in general..." First year students at the Massachusetts College of Art are required to complete courses in History of Art, Contemporary Art, Written Communications, and American Thought and Government. The students are also required to complete studio courses in color, drawing, design, sculpture, and media. An additional 3 studio courses may be elected in such areas as: Painting, drawing, anatomy, sculpture, design, photography, filmmaking, crafts, and printmaking. See appendix_____.

To further fulfill this standard requiremt, students in the Art Education Department continue with course study throughout their sophomore, junior, and senior years. Required courses contributing to an effective art teacher's knowledge of art in general are: World Literature, Modern European Intellectual History, Historical Issues in Art Education, Aesthetics, Philosophy of Art, and Art History. Additional studio courses have as part of their objectives knowledge about art in general as well as the contributing factor of knowing about art in particular disciplines making for an informed person who has developed critical aesthetic judgement. Courses in the Art Education Department also are constantly referring to art in general as it relates to specific course content.

Part V (39) Teaching of Art Continued

The 51 semester hours of studio instruction and study obviously develop the students' knowledge of techniques involved in drawing, painting, sculpture, printmaking, design and crafts as listed under (b) Standard 1., 2. In the regular Art Education Program studio electives of 27 semester hours are required to be taken for 9 semester hours each from the areas of (1) Fine Arts: drawing, painting, sculpture and printmaking. (2) Crafts: ceramics, clay, jewelry, fibers, weaving and glass; (3) Media: photography, filmmaking, television, dance and movement. In addition open studio electives of 12 semester hours provide opportunity for additional courses in graphic design, calligraphy and illustration. Students electing a studio major concentration in conjunction with the Art Education take the same total of 39 semester hours of studio with the requirement that 6 semester hours must be elected in other studio areas using media found in public schools, such as: ceramics, weaving, photography, crafts. The studio concentration may be in the area of painting, printmaking, sculpture, design, ceramics, photography or crafts.

Students electing a concentration in Critical Studies and Art Education must elect 24 semester hours of studio spread over a variety of disciplines and techniques. Thus all Art Education students have the opportunity to become an effective art teacher knowing about techniques and processes involved in the making and teaching of art. One of the basic premises of the Art Education Program, however, is that all art has similar and universal characteristics of structure, unity, form, and content, and that the effective art teacher should not only be proficient and motivated toward two or three specific mediums, but also be able to provide instruction in many meniums and techniques; and graduating students from the Art Education Program can and do fulfill this capability.

Part V (39) Teaching of Art Continued

As for educational exposure dealing with the relationships among the arts and between the arts and other fields of knowledge (b) Standard 1., 3., specific courses of Art History, Philosophy of Art, Verbalizing about Art, Aesthetics, Literature, and Film Criticism deal with such relationships. Daily study, lectures, evaluations and conferences in studio courses constantly deal with the creative process and hence the meaning of art, the relationships among the arts, and the relationship of art to life and experience and other fields of knowledge. Courses in the Art Education Department such as: Methods Theory, Methods Lab, Materials and Processes, Curriculum in the Arts, Historical Issues in Art Education, Designing Community Programs, Clay and the Adolescent, Crafts in the Elementary School, Fibers and Cross Cultural Education, Drawing and Psychology of Picturing, The Teaching Artist, all deal with, as part of their content, knowledge about 1. Art in general, 2. Techniques and, 3. Relationships among the Arts and between the arts and other fields of knowledge.

During the sophomore year, students in the Art Education Department are encouraged to select the level of certification of their interest. Students electing certification (5-12) take all of the critical studies and studio courses described under Standard I. The student then begins to relate all work to this particular level, and in the Art Education courses of Art and Human Development, Developmental Observation Lab, Methods Lab, Materials and Processes and Media Workshop the student may elect projects and Observational sites related to the certification level of 5-12. The student Teaching Practicum at 5-12 level, along with the accompanying Curriculum course, gives the student a concentration of relating all previous general art experiences to the 5-12 level.

In summation, Massachusetts College of Art's Art Education Program provides the student with a broad range of art experiences, along with the opportunity for some concentration of interest, and in so doing fulfills the requirements under Standard I for the Teacher of Art, (5-12)

Art Level 5-12

(b) Standard II.

The effective teacher communicates clearly, understandably, and appropriately. to meet this standard, the candidate will demonstrate that he or she:

1. Gives clear and concise explanations and directions
2. Frames questions so as to encourage inquiry
3. Uses appropriate metaphors, examples, and illustrations
4. Makes the goals of teaching and learning clear to students
5. Uses language approrpiate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students.
6. Serves as an example of clear and effective oral and written communication.
7. Listens to students
8. Communicates effectively with parents.

Methods Theory meets standard II by teaching oral and written communication and giving practice in individual presentation, demonstration, speaking about art, one's own and one's student. Methods Theory explores various methods of motivation and deals with choices of motivational techniques appropriate for different ages and different teaching styles. Methods Theory requires reading in different philosophies of teaching of art and in development as it applies to behavior, interest, preoccupation and art products of grades 5-12. Methods Theory requires a field experience at this level. Methods Lab meets standard II by requiring individual presentations dealing with materials and instructional goals. These are both written and oral. Methods Lab requires the design and teaching of a course of study here at MCA. During that time supervision requires that each student demonstrate competency in oral and written teaching skills and that students are able to communicate with children of different ages, needs and backgrounds.

Art Level 5-12 Continued

(c) Standard III

The effective teacher designs instruction to facilitate learning consistent with the needs and interests of the learners and so as to maintain a sense of order and purpose in the classroom. To meet this standard, the candidate will demonstrate that he or she:

1. Understands the needs and interests of his or her students and designs or adapts the curriculum to meet these needs and interests.
2. Has clear goals for student learning
3. Relates the elements of instruction sequentially to each other, to other fields of knowledge, to students' experiences, and to long-term goals.
4. Understands developmental psychology, and relationships between stages of growth.
5. Uses materials, media, and techniques appropriate to the age, developemental stage, special needs, and social, racial and linguistic background of his or her students, both indivudually and as a class.
6. Uses materials, media, and techniques suited to the subject matter and to meeting the goals of instruction.
7. Teaches, as necessary, the basic academic skills (reading, communication, mathematics) related to the goals of instruction.
8. Is aware of recent developments in teaching, particularly in his or her field(s) of knowledge.
9. Understands techniques of classroom management and how to maintain a sense of order in the classroom.
10. Makes effective use of appropriate resources in the community.

Methods Lab requires the design of a course of study for children of differrent grades from 7th through 12th grade. In developing the curriculum for a course, the student must recognize diverse needs and backgrounds. Goals are set and evaluative criteria described. Material and media must be appropriate to each age group. This course is then taught at the college. Classroom management, group dynamics and actual specific needs of particular students become part of each students' concern.

(c) Standard III Continued

Methods Theory meets Standard III by teaching, planning and carrying out instruction for these particular ages. Development in the field and studies of growth and development are part of the required reading for the course. Students must demonstrate ability to plan one lesson and then to use sequencing to plan a unit of instruction. Motivational techniques are studied in terms of differences in ages. Adolescence and pre-adolescence are examined as they influence learning and teaching and in expression of form.

The psychology of the lerner is related to selection of media, nature of problem as given, imaginative and cognitive characteristics. Community artists may serve as role models in capacity of visiting artists, lecturers.

(d) Standard IV.

The effective teacher uses the results of various evaluative procedures to assess the effectiveness of instruction. To meet this standard, the candidate will demonstrate that he or she:

1. Uses evaluative procedures appropriate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students, and corrects for any ethnic, racial, or sexual bias in evaluation.

Art and Human Development	Student Teaching
Developmental Observation Lab	Curriculum
Methods Theory	Historical Issues
Methods Lab	Clay and Adolescents
Designing Community Programs	

2. Interprets the results of evaluative procedures, and uses these results to improve instruction both for the class as a whole and for individual students.

Art and Human Development	Student Teaching
Developmental Observation Lab	Curriculum
Methods Theory	Historical Issues
Methods Lab	Clay and Adolescents
Designing Community Programs	

(c) Standard III Continued

3. Identifies problems in reading which inhibit learning and works toward remedying these problems

Developmental Observation Lab	Clay and Adolescents
Methods Theory	Methods Lab
Designing Community Programs	Student Teaching
Curriculum	

4. Encourages the involvement of students in evaluation of instruction.

Developmental Observation Lab	Clay and Adolescents
Methods Theory	Methods Lab
Designing Community Programs	Student Teaching
Curriculum	

5. Evaluates his or her own role, behavior, and performance in the classroom.

Introduction to Art Education	Historical Issues
Art and Human Development	Developmental Observation Lab
Methods Theory	Methods Lab
Designing Community Programs	Student Teaching
Curriculum	Clay and Adolescents

(e) Standard V.

The effective teacher is equitable, sensitive, and responsive to all learners. To meet this standard, the candidate will demonstrate that he or she:

1. Defends and encourages the exercise of students' rights to equal treatment and freedom of expression.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Materials and Processes	Designing Community Programs
Media Workshop	Student Teaching
Curriculum	Historical Issues
Developmental Observation Lab	Clay and Adolescents

(e) Standard V. Continued

2. Responds to the needs of indivudial students so as to enhance their self-esteem.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Student Teaching
Media Workshop	Curriculum
Historical Issues	Caly and Adolescents

3. Works toward a learning environment favorable to open inquiry and devoid of riducule.

Introduction to Art Education	Methods Lab
Art and Human Development	Designing Community Programs
Developmental Observation Lab	Student Teaching
Materials and Processes	Curriculum
Media Workshop	Historical Issues
Methods Theory	Clay and Adolescents

4. Encourages a positive atmosphere for all students, especially those with special needs.

Introduction to Art Education	Methods Lab
Art and Human Development	Designing Community Programs
Developmental Observation Lab	Student Teaching
Materials and Processes	Curriculum
Media Workshop	Historical Issues
Methods Theory	Clay and Adolescents

5. Avoids and discourages racial, sexual, social, ethnic, religious, physical, and other stereotyping.

Introduction to Art Education	Methods Theory
Art and Human Development	Designing Community Programs
Developmental Observation Lab	Student Teaching
Materials and Processes	Curriculum
Meida Workshop	Historical Issues
Clay and Adolescents	Methods Lab

(e) Standard V. Continued

6. Makes allowances for biases and limitations in his or her own background which limit his or her responsiveness to students from other backgrounds.

Introduction to Art Education	Methods Theory
Art and Human Development	Methods Lab
Developmental Observation Lab	Designing Community Programs
Materials and Processes	Curriculum
Media Workshop	Student Teaching
Historical Issues	Clay and Adolescents

Evaluation Procedures for Undergraduates
Determining that Students have met
Standards I - V for Level 5-12

Standard I

Students knowledge of art is evaluated by faculty in studio and art history courses. In order to be sure that studio and art history knowledge can be integrated by the student, the Art Education Department has created several new studio courses:

Drawing and the Psychology of Picturing
Fibers and Cross Cultural Education
Clay and the Adolescent
Crafts in the Elementary School

In each of these, and all other art courses, students are evaluated by written, oral and material art products.

Students Communication Skills

Students in the Art Education Undergraduate Programs are evaluated constantly as they progress through the sequence leading to their certification (k-9) and (5-12). A folder is kept on each student in the Art Education office containing the cumulative record. Each instructor has developed an evaluation procedure appropriate to a specific course and this is applied to each student. This may include self-evaluation, peer-evaluation, student-evaluation (in lab situations) and teacher evaluations. Some are written and others oral. The standards evaluated are those relevant to the course being taught. At three points during the art education course sequence, students are "screened" by the faculty teaching them and records are kept on outstanding students and on those about whom the faculty members are concerned. The evaluation of art education majors during screening periods proceeds in the following manner:

Students Communication Skills Continued

1. Each instructor continues to communicate with members of his/her course as to the students performance in the course.

2. During the designated week, studio critiques/final examinations week each instructor meets with other instructors teaching courses at the same screening level in order to discuss students about whom there are worries or problems.

3. Instructors will bring worries to a full department faculty meeting held at the end of screening week.

4. Finally, instructors document their concerns in written form and place them in the students file so that appropriate recommendations and plans can be formulated for that student.

Screening # 1 Takes place after completion of Art and Human Development and Materials and Processes. An initial interest in certification level is identified at this point.

Screening # 2 Follows Developmental Observation Lab and Methods Theory. The student here makes a further commitment to a particular level of Certification and evaluates field practice according to this choice.

Screening # 3 Takes place upon completion of Lab Teaching and Media Workshop. It is here that the student's readiness for student teaching is seriously evaluated, her/his competency in various standards accounted for, and his/her final choice of a certification level made.

A more formal evaluation is done of the student's performance in student teaching. Students are evaluated by their cooperating teachers, their college supervisors, and themselves. First, students are evaluated verbally, Secondly, we have developed a student-teaching observation form that is used by observers of the student teacher during the practicum. College supervisors visit bi-weekly and record their observations on the college's form in duplicate. One copy is given to the student for her/his notebook and the other is kept by the supervisor during the semester and placed in the students file at the end of the practicum. These bi-weekly reports lead to a final evaluation done at the end of the time, at each student teaching site.

Student Communication Skills Continued

This evaluation form has been revised within the past year to include the standards in the new certification law. (Enc: Observation Report, Student Evaluation Form). These evaluation forms are completed by the sudent, the supervisor and the cooperating teacher and are placed in the student's file. It is crucial that forms are used as the basis for discussion and advising so that the student can reassess and improve his/her performance.

The student is evaluated in terms of Planning, Performance, Communication, Management, and Evaluation. In addition to the verbal feed-back and the written forms described above, students' own record of their student teaching experience is considered. Each student keeps a notebook with lesson and unit plans, observation reports, journal entries, and criticism. These are gone over at the end of the time at each site with the college supervisor.

The Art Education Department aims to continually strengthen our evaluation/ feedback systems. At the time of writing, we are again critiquing the efficiency of our present form (see appendix). The following new form is under discussion. Since we continually re-evaluate our work, it seemed appropriate to present our current discussions with the self-study.

All of our evaluation procedures are characterized by direct usefulness to students. We want evaluation to help students reflect on their own choices. We want them to have tools to create options, we want our goals and criteria to be clear and explicit. The student teaching evaluation form thus serves as a set of criteria for preparatory courses, pre-practica. Our evaluation instruments and procedures are made available to students early in their program.

Student Communication Skills Continued

There are no concealed evaluation criteria or procedures.

Under Discussion Spring 1981

DRAFT STUDENT TEACHING OBSERVATION FORM

CHECK THE APPROPRIATE BOX, IF NECESSARY, AND COMMENT

STRENGTHS NEEDS WORK

PLANNING
Lesson Plan, Objectives, Visual Aids, Timing

PERFORMANCE
Lesson Plan, Objectives, Visual Aids, Timing

COMMUNICATION
Clear Directions, Sensitivity to Students

MANAGEMENT
Room Organization, Clean-up, Material Distribution, Discipline

EVALUATION
Self Evaluation, Student Evaluation, Critiques

STUDENT TEACHER EVALUATION FORM

STUDENT TEACHER _____

EVALUATOR _____ TITLE _____

SCHOOL/TOWN _____

DATE _____

CHECK THE APPROPRIATE LINE, IF NECESSARY, AND COMMENT.

STRENGTHS		NEEDS WORK	COMMENTS
	PLANNING		
_____	Writes lesson plans	_____	
_____	Uses relevant objectives	_____	
_____	writes sequential plans	_____	
_____	writes unit plans	_____	
_____	Considers available material	_____	
	considers available equipment		
_____		_____	
	Considers Student's prior		
_____	art experience	_____	
_____	Considers students needs	_____	
_____	Considers students interests	_____	
_____	Incorporates basic skills	_____	
_____	Uses community resources	_____	
_____	Has knowledge of lesson	_____	
_____	Interdisciplinary considered	_____	
_____	Students stages of growth considered	_____	
	PERFORMANCE		
_____	Shows enthusiasm for lesson	_____	
_____	Stimulating motivation	_____	
_____	Re-emphasize objectives	_____	
_____	Responds to students needs	_____	
_____	Discourages stereotyping in materials presented	_____	
	shows familiarity with materials.		
_____	Presents complex information effectively	_____	

COMMUNICATION

STRENGTHS		NEEDS WORK	COMMENTS
_____	Structures open learning environment	_____	
_____	Gives clear directions for lessons	_____	
_____	Gives clear explanations	_____	
_____	Has clear objectives	_____	
_____	Uses appropriate language for the age level	_____	
_____	Listens to students	_____	
_____	Shows awareness of school rules	_____	
_____	Shows awareness of school procedures	_____	
_____	Encourages freedom of expression	_____	
_____	Shows awareness of special needs students	_____	

MANAGEMENT

_____	Organizes clean-up	_____
_____	Handles discipline problems	_____
_____	Organizes room for lesson	_____
_____	Distributes materials well	_____
_____	Is flexible	_____

EVALUATION

_____	Leads class critiques	_____
_____	Evaluates lesson	_____
_____	Evaluates self	_____
_____	Asks appropriate questions	_____
_____	Encourages class participation	_____
_____	Uses evaluation results	_____
_____	Modifies procedures	_____
_____	Displays student work well	_____

GENERAL COMMENTS

Part I (704) Graduate Programs

1. Program Level
   Graduate Licensing sequence Art-Level k-9

2. Admissions Criteria
   Apply to admissions office. Requires BFA in studio area, or 18 studio credits in BA program. Requires strong portfolio, reviewed by Art Education Faculty. Statement of purpose, letters of recommendation and Miller Analogies scores are required. If all above are met, applicants must have a personal interview with two faculty and one current graduate student.

Retention
   Screening procedures, departmental meetings as described for other programs.

3. No unique requirements.

4. Resources identical to those of undergraduate and graduate specialization programs.

5. All faculty may prepare graduate certification students for level k-9

7. None

(b) Standard I. These requirements are met through evidence in admissions portfolio. Students may enter only if they already have these skills.

(b) Standard II Same as undergraduate (k-9)

(c) Standard III same

(d) Standard IV same

(E) Standard V same course evaluation, departmental evaluation, compressed in a shorter time span. This program permits an even deeper, knowledge of the student.

Sample Program-(k-9) See tally sheet for Certification Licensing Program Level k-9

Part I (704) Graduate Programs

1. Program Level-Graduate Licensing Art -Level 5-12.

2. Admissions Criteria. Apply to Admissions office. Procedures identical to those for level k-9.

   Retention- Identical

3. No unique requirements.

4. Resources- Identical to those of undergraduate and other graduate specialization students.

5. All faculty may prepare graduate licensing students for level 5-12.

7. None

Standards I - V, Identical to those of undergraduate and graduate licensing Level k-9.

Sample Program (5-12)
See talley sheet for Certification Licensing Program Level 5-12.

Evaluation of Certification Licensing Students
Competency in Standards I - V
Level k-9

Students in the Art Education Graduate Program are few in number. This facilitates our knowledge of their needs and accomplishments as they proceed through our program. Since faculty are involved from the earliest stages, (admissions) they are aware of the needs and interests of each individual. Each faculty member has developed evaluation tools suitable to each course's demands. These include written papers, field site, reports, oral presentations, material, demonstrations and lab teaching.
Graduate faculty meet periodically in the semester and discuss students' experiences and needs. The required courses' faculty meet to discuss "honors and worries".

Standard I Students knowledge is evaluated prior to entry into the certification licensing program. Neither studio nor art history courses are part of this program. These courses must have been taken prior to admission into the program.

Standard II Students design of instruction is evaluated in Methods Theory and Methods Lab, and of course in Student Teaching and Curriculum. Written work and field testing are evaluated by faculty of the college and field-based practitioners.

Standard IV Students' evaluation skills are assessed through our demands that they evaluate students developmental levels (cognitive and emotion developmental issues are evident in artistic activity) in Developmental Theory, and Developmental Observation Lab. Students learn to set educational goals and assess learners accomplishments in Methods Lab wherein they are supervised as they perform childrens evaluations.

Evaluation Certification Continued

Standard IV Evaluation skills are also learned in Student Teaching. Following each teaching experience, students are required to evaluate the students learning and their own teaching performance.

Standard V Teacher responsiveness is of primary concern in our training of teachers. Listening and Responding are items that are on our evaluation forms and that are stressed in course work. Responsiveness is seen as a function of sensitivity to differences - cultural, developmental, ethnic, and sensory. The student is evaluated in terms of this awareness as manifested in written, oral and practicum work.

Evaluation of Certification Licensing Students
Competency in Standards I - V

Level 5-12

Students in the Art Education Graduate Program are few in number. This facilitates our knowledge of their needs and accomplishments as they proceed through our program. Since faculty are involved from the earliest stages, (admissions) they are aware of the needs and interests of each individual. Each faculty member has developed evaluation tools suitable to each course's demands. These include written papers, field site, reports, oral presentations, material, demonstrations and lab teaching.
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Evaluation Certification Continued

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Faculty and Course Descriptions

Course Description and Chart: "Common Standard Competencies

and Courses in which Common Standard Competencies are met"
(Standards II-V)

ART EDUCATION COURSE DESCRIPTIONS

AE100 INTRODUCTION TO ART EDUCATION 3 cr (R)

Explores the social, cultural, political contexts of education. students will look at their own personal histories as cases of specific political, social, cultural contexts. Students shall analyze the social pressures that shape education. Students will compare the impact of various settings (i.e., schools, hospitals, museums, etc.) and cultural differences on the learners experience.

AE201 ART AND HUMAN DEVELOPMENT 3 cr (R&E)

Explores aspects of cognitive and psycho-social development of learners, through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making will be the focus of the course. Readings will include Piaget, Freud, Erikson and Mead.

AE202 MATERIALS AND PROCESSES 3 cr (R&E)

Enables students to connect art materials and teaching objectives. To develop vocabulary of art in relation to specific problems. Relates materials to age levels and developmental issues. Students will explore "depth vs. breadth" issues in materials exploration.

The course may be organized through medieum i.e., clay, preschool through adolescence or organized through one single age, in relation to a variety of media.

Two-thirds of the course will involve studio development, one-third of the course is lesson planning. Teacher will serve as a role model for styles of motivation, that shall be analyzed by students.

AE205 CRAFTS IN THE ELEMENTARY SCHOOLS 3 cr (E for crafts studio distribution)

Investigates crafts and materials suitable for elementary school pupils. Ideas will be explored as college studio experiences and then related to various grade levels. Attention given to individual learning modalities and to special needs. Provides studio credit as craft course.

AE206 MEDIA IN THE CLASSROOM 3 cr (E for media studio distribution)

Investigates media and photography that can be used by children and adolescents in the classroom. Provides studio credit as media course.

AE207 CLAY AND THE ADOLESCENT 3 cr (E)

Concentrates on one median to explore the variety of ways that people learn. Concepts developed regarding adolescents relationship to the domain of clay shall be explored for generalizability across all media.

AE211 FIBERS AND CROSS CULTURAL EDUCATION

Students will explore the potential of fibers in the classroom through a cross cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, work shops and individual studio projects.

• AE MEMORY AND IMAGINATION 3 cr. (E)

Explores the internal and individual structures of the memory and the imagination. Through complex series of exercises, students develop skills in revealing and displaying their specific memory and imagination procedures. Introspective research is developed as a means of expanding and deepening the use of these capacities towards individual creative work.

AE220 DEVELOPMENTAL OBSERVATION LAB 3 cr. (R)

Considers educational decision making. Students are expected to make observations in order to understand the objectives and decisions of teachers in relation to the needs of students. Observation will focus upon stages, ages, group behavior, space and room organization. Individual-group interactions will be observed. Students will be expected to record, interpret, andlyze behavior in written form. Two field pre-practicum sites (two different settings) shall involve young and older children.

AE351 METHODS THEORY 3 cr (R)

To explore different learning strategies and styles. To allow readings and discussions conserning planning skills, writing lesson plans, evaluation of students learning, levels, teacher role and professionalism. Students abserve lab classes.

AE352 METHODS LAB 3 cr. (R) (Field site, pre-practicum)

To provide field-based opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, evaluation of student learning, and teaching performance and the creative process.

AE353 MEDIA WORKSHOP 3 cr. (R)

Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use and selection of media.

AE358 CURRICULUM IN THE VISUAL ARTS 3 cr. (R)

Explores the philosophical, socil-cultural and personal issues that shape teaching practices. Through readings and critical analyses of existing models, students will have the opportunity to design individual solutions to curriculum problems in the visual arts.

AE359 STUDENT TEACHING (Juniors and Seniors) 9 cr. (R)

provides instruction and experience in the teaching of art through an assignment to a student teaching center, working under a cooperating teacher and the college supervisor. Guides development of lesson plans and in teaching methods for practice teaching on both elementary and secondary levels.

• AE405 ART AND SPECIAL EDUCATION 3 cr. (E)

Enables students to develop appropriate services and programming for children with special needs. Meets senior Art Education Elective requirement.

Pre-requisite: Student Teaching

AE410 VERBALIZING ABOUT ART 3 cr. (R Dual/Studio, E)

Focuses on verbal structures; the relationship between making, criticizing, and recording the history of artistic acts. Considers the artists' and teachers' use of language. Meets Senior Art Education Elective Requirement. Non Art Education students are also eligible to take this course.

• AE441 MULTI-CULTURAL URBAN ARTS PROJECTS 3 cr. (E)

Explores diversity of multi-cultural Boston, Deepening students insights into the urban condition through field site work, graphic demonstration and background readings.

AE456 THEATRE ARTS 3 cr. (E)

Experiencing a range of skills, that may include process of improvisation, movement, speech, set design, lighting, make-up that may be productive for art teachers.

AE457 DESIGNING COMMUNITY PROGRAMS 3 cr. (R&E)

Provides a field-based opportunity for students to use educational theory and experience to design, implement and evaluate independent programs in a community setting. Class meetings are used as a time for assessment and sharing of resources. The objective is to explore other than public school settings, to develop a program in a setting, to develop evaluation tools. The course requires preparation of a written document of actual process and written extension of alternative routes not taken (ideas running in advance of actual practice).

AE459 HISTORICAL ISSUES IN ART EDUCATION 3 cr. (R)

Analyzes historical and contemporary philosophical foundations of education, with special emphasis on the growth and development of Art Education in the United States.

AE460 THE TEACHING ARTIST: WORKING STRATEGIES 3 cr. (E)

Explore options, scheduling of time, opportunities and constraints of work commitments within a framework of theories of work, aimes for those students primarily identified as artists who might find themselves teaching and for those identified as teachers who also make art.

Pre-requisite: Open to Juniors, Seniors, Graduate Students in all departments.

COMMON STANDARDS(COMPETENCIES) II-IV	COURSES IN WHICH COMMON STANDARDS (COMPETENCIES) ARE MET II-IV						
(2) CLASSROOM TEACHER (COMMON STANDARDS)							
(b) Standard II. The effective teacher communicates clearly, understandably, and appropriately. To meet this standard, the candidate will demonstrate that he or she:							
1. Gives clear and concise explanations and directions	359	351	352				
2. Frames questions so as to encourage inquiry	359	351	352				
3. Uses appropriate metaphors, examples, and illustrations.	359	353	352				
4. Makes the goals of teaching and learning clear to students.	359		352				
5. Uses language appropriate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students.	359		352				
6. Serves as an example of clear and effective oral and written communication.	359	353	202	211			
		351	352				
7. Listens to students.	359	352					
8. Communicates effectively with parents.	359	352					
(c) Standard III. The Effective teacher designs instructions to facilitate learning consistent with the needs and interests of the learners and so as to maintain a sense of order and purpose in the classroom. To meet this standard, the candidate will demonstrate that he or she:							
1. Understands the needs and interests of his or her students and designs or adapts the curriculum to meet these needs and interests.	100	353	202	211	457		
	359	351	352	358			
2. Has clear goals for student learning	359	353	202	211	351	352	457
3. Relates the elements of instruction sequentially to each other, to other fields of knowledge, to students' experiences, and to long-term interests	202	351					
	359	352	211				
4. Understands developmental psychology, and relationships between stages of growth	201	351					
	359	457					
5. Uses materials, media, and techniques appropriate to the age, developmental stage, special needs, and social, racial and linguistic background of his or her students, both individually and as a class	201						
	359	353	202	211			
		351	352				
6. Uses materials, media, and techniques suited to the subject matter and to meeting the goals of instruction	359	353	202	211	352	457	
7. Teaches, as necessary, the basic academic skills (reading, communication, mathematics) related to the goals of instruction.	251						
		352	358	459			
8. Is aware of recent developments in teaching, particularly in his or her field(s) of knowledge	201						
	359	351					

9. Understands techniques of classroom management and how to maintain a sense of order in the classroom.	359	352	358	211	251
10. Makes effective use of appropriate resources in the community.	359	351	352	211	457
(d) Standard IV. The effective teacher uses the results of various evaluative procedures to assess the effectiveness of instruction. To meet this standard, the candidate will demonstrate that he or she:					
1. Uses evaluative procedures appropriate to the age, developmental stage, special needs, and social, racial, and linguistic background of his or her students, and corrects for any ethnic, racial, or sexual bias in evaluation.	359	351	352	457	
2. Interprets the results of evaluative procedures, and uses these results to improve instruction both for the class as a whole and for individual students.	359	352	457		
3. Identifies problems in reading which inhibit learning and works toward remedying these problems	358 359	410 459			
4. Encourages the involvement of students in evaluation of instructions.	359	352	457		
5. Evaluates his or her own role, behavior, and performance in the classroom	359	351	352	457	
(e) Standard V. The effective teacher is equitable, sensitive, and responsive to all learners. To meet this standard, the candidate will demonstrate that he or she:					
1. Defends and encourages the exercise of students' rights to equal treatment and freedom of expression	100 359	201 207	 352		
2. Responds to the needs of individual students so as to enhance their self-esteem.	359 201	220 220	352		
3. Works toward a learning environment favorable to open inquiry and devoid of riducle	359	352	459		
4. Encourages a positive atmosphere for all students, especially those with special needs	359		352	459	
5. Avoids and discourages racial, sexual, social, ethnic, religious, physical, and other stereotyping	359	351	352	459	
6. Makes allowances for biases and limitations in his or her own background which limit his or her responsiveness to students from other backgrounds.	100 201 359	220 352 358 359	405 410 441 459		

Faculty
The Art Education Programs

Faculty interact with students preparing for all levels. All faculty prepare both graduate and undergraduate students.
Faculty are listed below along with the courses for which each is presently responsible:

Bing Claudine	Methods Theory
Cusack, Nancy	Introduction to Art Education
	Developmental Observation Lab
	Supervision of Practicum
Ewen, Phyllis	(on leave)
Grepp, John	Supervision of Practicum
Korzenik, Diana	Chairperson of Department
	Methods Lab
	Curriculum
	History of Goals and Methods
Lettis, Donald	Supervision of Practicum
MacWeeney, Leslie	Materials and Processes
	Supervision of Practicum
Pappas, Marilyn	(on leave from department)
Oldfield, Marianne	Methods Lab
	(Graduate Only)

FACULTY	ROLE	ART EDUCATION COURSES TAUGHT
Diana Korzenik	Department Chairperson	History of Goals & Methods Research Methods Curriculum Introduction to Art Education Methods Lab Art & Human Development Drawing & Psychology of Picturing.
Claudine Bing	Assistant Professor	Supervision of Methods Theory Methods Lab Curriculum Supervision
Nancy Cusack	Assistant Professor	Introduction to Art Education Art & Human Development Developmental Observation Lab Clay & The Adolescent Crafts in The Elementary School, Introduction to Art Therapy Art Therapy and Special Education Supervision Community Programs
Phyllis Ewen	Assistant Professor (on leave 1981-1982)	Introduction to Art Education Curriculum The Teaching Artist Graduate Seminar Supervision
John Grepp	Professor (Sabbatical Fall 1981)	Media Workshop Materials & Processes Supervision, Media in The Classroom
Abigail Housen	Coordinator Graduate Program in Art Education Instructor	Graduate Seminar Museum Education I (The Psychology of the Viewer) Museum Education II (using museum as Research Lab)

Faculty Continued.

FACULTY	ROLE	ART EDUCATION COURSES TAUGHT
Don Lettis	Professor, Also Vice President for Academic Affairs	Supervision Methods Curriculum Community Programs
Leslie MacWeeney	Assistant Professor	Introduction to Art Education Materials & Processes Methods Supervision Introduction to Art School
Marilyn Pappas	Associat Professor (on leave from department AY 1981-82)	Methods Crafts in Elementary School Fibers & Cross Cultural Education, Curriculum Supervision
ADJUNCTS		
Debbie Loeser	Magnet Art Program On Site Coordinator	Supervises Field Placements at Boston English High
Ruth DeWilde	Middle School Outreach	Middle School Field Sites
Helen Gedraitis	Master Teacher	"Saturday Studios" Field Sites
Doris Blanchette	Master Teacher	"Saturday Studios Field Sites

FACULTY DATA FORM

NAME: Claudine Bing

DEPARTMENT Art Education

RANK: Assistant Professor

DATE OF APPOINTMENT: 1978

EARNED DEGREES:
B.A., M.A.

PROFESSIONAL EXPERIENCES:
Studio Artist-Exhibitions group and solo
Positions: Art Teacher, Consultant Art Museum, Consultant State Department of Education, College Instructor Art Education and CORE Juror Scholastic Awards, Consultant Art and The Handicapped

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:
Methods Theory-Art Education 2 Semesters
Basic Drawing for Freshman-CORE program-Fall

NON-TEACHING COLLEGE RESPONSIBILITIES:
Admissions Committe, Coordinator Cooperating Institutions Program (Continuing Education)

PUBLICATIONS:

Solo Exhibitions: Heleu Shkeu Boston 1981
Baak Gatlery Cambridge 1980
Boston University 1979

Report: Delordora report to Mass. Council on the arts on the Doceut program and Education 1978.
John D. Rockefeller 3rd Fund Arts and Special Needs 1978

*Year of on-site visit

FACULTY DATA FORM

NAME: Nancy A. Cusack

DEPARTMENT Art Education

RANK: Assistant Professor

DATE OF APPOINTMENT: 1977

EARNED DEGREES: A.B., M.Ed

PROFESSIONAL EXPERIENCES:

MCA, 1977 to date

1. Artist
2. Therapist
3. Museum School Director
4. Educator-Both general and special education

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:

Art and Human Development (1) Graduate, (1) Undergraduate
Developmental Observation Lab (2 sections)
Introduction to Art Education (2 Sections)
Student Teaching Supervision
Designing Community Programs
Clay and the Adolescent
Art and Adolescent Development

NON-TEACHING COLLEGE RESPONSIBILITIES:

Art Education Students Association-Faculty Adviser
NAEA-Faculty Advisor
Art Education College Exhibit, Faculty Advisor
Academic Policy Committee

Union Secretary, MSCA, Mass Art Faculty Association.

PUBLICATIONS:

*Year of on-site visit

Form B

FACULTY DATA FORM

NAME: John A. Grepp DEPARTMENT Art Education

RANK: Professor

DATE OF APPOINTMENT: September 1958

EARNED DEGREES: BAEd. MA.

PROFESSIONAL EXPERIENCES:

Continuation of creative work in painting and photography

COURSE LOAD FOR *PRESENT ACADEMIC YEAR: Full time

Sabbatical Leave for fall semester 1981.

NON-TEACHING COLLEGE RESPONSIBILITIES:

Placement of Student teachers
Departmental meetings, ordering of supplies
Admissions Committee
Committee on Promotions
Board of Directors of MSCA

PUBLICATIONS:

*Year of on-site visit

FACULTY DATA FORM

NAME: ABIGAIL HOUSEN

Coordinator, MSAE Program

RANK: Lecturer

DEPARTMENT
Graduate Program in
Art Education

DATE OF APPOINTMENT: Sept. 1981

EARNED DEGREES:
B.A. Wellesley College, 1966

Ed. M. Harvard Graduate School of Ed. 1976
C.A.S. " " " " 1978 Doctoral Candidate, Harvard

PROFESSIONAL EXPERIENCES:

Teacher Studio Art/Art History-Beaver Country Day School, 7-12th gr.
Researcher and Production Assistant, WGBH
Researcher, Laboratory of Human Development, Children's Television Workshop

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:
Lecturer, M.C.A. Graduate Seminar-Fall, Spring
Psychology of the Viewer, Spring

NON-TEACHING COLLEGE RESPONSIBILITIES:
Community Work:

Council for Institute of Contemporary Art
Boston Symphony Orchestra Junior Council
French Library - Council
Alliance of Modern Centruy Scholars - Member
Research/Writing - Aesthetic Development

PUBLICATIONS:

See Resume

*Year of on-site visit

Form B

FACULTY DATA FORM

NAME: Dr. Diana Korzenik

DEPARTMENT Art Education

RANK: Professor, Chairperson

DATE OF APPOINTMENT: Fall 1972

EARNED DEGREES: Ed.D, Harvard University

PROFESSIONAL EXPERIENCES:

Tufts University, Harvard University (teaching). Curriculum Development for Lincoln Filene Center; lecturing through conferences, public forums ie. American Associatian of school administrators, National Art Education Association, Museum Education conference of Canada, Advisory Board for Institute for Psychosocial behavior

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:

Methods Lab
Curriculum
History of Goals and Methods (Grad)

NON-TEACHING COLLEGE RESPONSIBILITIES:

Curriculum committee, Department Head, Coordinator of Saturday Studios, review for part-time degree and continuing education program's

PUBLICATIONS:

(see vita)
Editorial Board Studies in Art Education

*Year of on-site visit

Faculty Data Form

NAME: Donald R. Lettis DEPARTMENT: Art Education

RANK: Professor and Vice President of Academic Affairs

DATE OF APPOINTMENT: 1966

EARNED DEGREES: B.F.A., Syracuse University 1950
M.A., Syracuse University 1954
M.F.A., Pratt Istitute 1966

PROFESSIONAL EXPERIENCES:

14 years public school art teacher

15 years faculty and administration (college)

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:

Student teacher supervision

NON-TEACHING COLLEGE RESPONSIBILITIES:

Vice President of Academic Affairs - responsible for the Academic program for the Massachusetts College of Art

PUBLICATIONS:

See resume.

*Year of on-site visit

FACULTY DATA FORM

NAME: Leslie MacWeeney DEPARTMENT Art Education

RANK: Assistant Professor

DATE OF APPOINTMENT: January 1, 1975

EARNED DEGREES: M.F.A. in Art Education, Boston University

PROFESSIONAL EXPERIENCES: 28 years teaching at the elementary, secondary, and college levels in Ireland and the United States. One-Man exhibitions in Ireland, Europe, and U.S. Represented Ireland in 5 international exhibitions. The Arts Council of Ireland Scholarship in Painting for European Travel. Administrated international exhibitions in Ireland.

COURSE LOAD FOR *PRESENT ACADEMIC YEAR:

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NON-TEACHING COLLEGE RESPONSIBILITIES:

1. Community Liaison for Magnet Art Program at English High School (collaboration between MCA and the English High School). Administrate evening programs for adults, field trips for students and their families, and other community events.
2. Working with student chapter of NAEA to implement department (faculty and students) excursion to New York for the 1982 National Art Education Conference.

PUBLICATIONS:

None

*Year of on-site visit